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"Young Maize God." American Art of the Mayan Period. 515 A. D. See Article on Page 8.

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Vo. 5 1st December, 1930 No. 5

Academy Prints

[Concluded from page 25]

parative rarity among etchers, whose life is all too short for the mastery of two such subtle arts. The woodcuts of Mr. Lewis are full of poetry and masterly drawing. Executed, the writer assumes, as illustrations, they are intrinsically fine things irrespective of their connection with any text.

"Five drypoints and one etching by F. Luis Mora are delightful. Brought up to believe in engraving as such, without dependence upon the tricks of printing, Mr. Mora makes his statement in clear, crisp lines. His work is sunny, incisive and refreshing and the intricate arrangements of some of his Indian pieces have been handled with perfect assurance. 'The Greatest Birthday', in the present exhibition, is a fine print, possessed of a certain sculptur-esque quality which is characteristic of Mr. Mora's handling of the needle throughout.

"Mr. Robert Nisbet is here, with a characteristic group of drypoints and etchings. His subjects are mostly chosen from his Connecticut country and he has imparted to his rendition of them the poetry and pastoral quality of the well loved landscape. 'Moonlit Clouds' is a striking print in which the subtle poetry of a summer night has been captured and expressed. To etch the quality of moonlight here, as also in 'Moonlight With Trees,' may seem a simple task to one who has not essayed to do so in uncompromising black lines on white paper. Let him who will try it.

"The etched work of Charles A. Platt dates back to the time when etching in America was in its infancy. Mr. Platt was one of the pioneers of the art in this country and lovers of black and white cannot but regret that a man who has made such a substantial contribution to the art should have been moved to turn

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from it to architecture, however great and important has been his contribution to the latter field. For Mr. Platt is a true etcher and his plate of 'Williamsburg,' included in the present show, is one of the landmarks of American etching, a fine piece of work that will hold its own in any company. Besides this there are some French subjects, and one from Dordrecht, all conceived and executed in the real spirit of etching, a quality which an artist either has or has not, but seldom acquires.

"Long conspicuous among American etchers, and working always to uphold the best traditions of the art to which he has devoted his life, Mr. Ernest Roth is represented by a group of eight prints, all in pure etching. He has traveled far and labored indefatigably and his subjects have been gathered from France, Italy, Spain and our own country. He is a true etcher, in the best sense of the word, and coupled with an unerring eye for the picturesque, a fine sense of design and brilliant execution, is that never failing feeling for the beauty and significance of the individual line—the very keynote of the etcher's art. In his insistence upon this Roth has stuck manfully to his guns, never allowing himself to be distracted by effects of pure tone, never losing sight of that searching, sensitive line quality which is an innate part of all good etching. His work has an aristocratic cast which places it at once, and such plates as 'Stones of Venice,' 'Campo Margherita,' and 'Arch of the Conca' stand out in any gathering.

"Another figure long dominant in American etching is that of Mr. Charles H. Woodbury. With one exception the prints in the present group deal with the sea, a subject which Mr. Woodbury knows so well. There is a 'run' to his water, whether it be the ominous seas of 'Easterly Coming' or the steady flowing tide of 'Fishing,' that bespeaks long familiarity and great knowledge. Here again is the wandering, searching, significant line that tells so much with so little, the mark of the man who knows what etching is. And through all these plates one feels the salt air, the sting of the sea. Nothing is harder to interpret in pure line and few have equaled Mr. Woodbury in this interpretation.

"One feels the hand of the sculptor in the etchings of Mahonri Young, as one should feel its plastic touch in all engraving. Here is another artist who is not concerned with too much printing, one who relies on his fine, firm draughtsmanship to express his so clearly conceived ideas. I like these etchings, I like everything about them. They are big and simple and human and full of local color, be it the busy city scene of 'First Snow' or the open, rolling country of 'Navajo Land.' They are full of air and freshness and atmosphere and of well placed and meaningful incident. If Mr. Young were not such a very good sculptor one would wish he would devote himself entirely to etching, for he is of the brotherhood.

"Besides the work noted above, there are characteristic examples of the art of Messrs. Reynolds Beal, George Elmer Browne, John E. Costigan, Arthur S. Covey, Edward Dufner, Will Foster, Daniel Garber, Albert L. Groll, Hayley Lever, Howard McCormick, Jerome Myers, George Laurence Nelson, Carl Rungius, Chauncey F. Ryder, Albert Sterner, Everett Warner, John Taylor Arms, and two charming pencil drawings by the President of the National Academy of Design, Mr. Cass Gilbert.

"Though much is lacking from the present exhibition which would have to be included in any really comprehensive gathering of contemporary American etchings, much is included which would appear in such an one. Within the limitation of Academy membership it is thoroughly representative. Taken as a whole, the standard is high."

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New York, N. Y., 1st December, 1930

Number 5

Maurice Sterne, Modernist, Wins the First Prize at Corcoran



"After Lunch," by Maurice Sterne. The First William A. Clark Prize (\$2,000) and the Corcoran Gold Medal.



"Mechanic Street, New Hope, Pa.", by Joseph M. Plavcan. Fourth Clark Prize (\$500) and Corcoran Honorable Mention.

The National Academy of Design is making a gesture with an "all-members" show, to demonstrate that the conservative painters of America are ready for the back-swing of the

pendulum—ready with tradition and beauty. And while the hanging committee of the Academy was arranging the "all-members" show—and never was an art exhibition on earth more beautifully arranged!—a jury of the Corcoran Gallery's biennial composed of Daniel Garber (strictly academic), Childe Hassam (strictly academic), Charles Hopkinson (strictly academic), Leon Kroll (mildly academic) and W. Elmer Schofield (strictly academic) was engaged in awarding the first prize (\$2,000) of the great Washington show and its gold medal to Maurice Sterne (modernist) for his painting "After Lunch." What a terribly mixed up thing this 1930 art situation is! Isn't it time that somebody fell on somebody's shoulder, and kissed, and made up—and that some others quit writing letters to the editor of THE ART DIGEST for trying to be unbiased?

The Corcoran Gallery's twelfth biennial exhibition of contemporary American oil paintings was opened to the public on Sunday, Nov. 30, to remain until Jan. 8, 1931. The gallery's permanent collection of American paintings has been removed and placed in storage to provide room for the biennial.

Following its custom, THE ART DIGEST reproduces on this page all of the prize winners.

The exhibition contains in all 395 paintings by 287 American artists. Because the opening and appearance of the catalogue, coincide

with the publication date of THE ART DIGEST, it is impossible to present more details in this issue, or any critical opinion.

The cash prizes, aggregating \$5,000, are a part of the income derived from the generous gift of the late Senator William A. Clark, donated for the purpose of perpetuating the awards. The endowment subsequently established by Mrs. Clark, and duplicating the Senator's gift, provides the funds for organizing these biennial exhibitions. The surplus income from both of these funds is placed in the hands of the gallery's trustees, to be used by them, in their discretion, for the purchase of works by American artists to be added to the permanent collection of the gallery.



"Show Girl," by Edmund Archer. Third William A. Clark Prize (\$1,000) and Corcoran Bronze Medal.

Carlton Fowler Dead

Carlton C. Fowler, painter and illustrator, died recently in New York at the age of 53. Death was caused by injuries received in an automobile accident.

Mr. Fowler studied at the Sorbonne and the Academie Julian. His best known painting, perhaps, is "Fifth Avenue at Twilight." He was a member of the Salmagundi and National Arts Clubs. He drew for *Vogue*, *Century* and other magazines, including the London publications of Sir George Newnes.



"Circus Girl," by Gifford Beal. Second William A. Clark Prize (\$1,500) and Corcoran Silver Medal.

Robert Macbeth Launches a "Philippic" Against Modernism

Those elements in American art which stand for conservatism have been biding their time. Evidently they now believe that the time they have looked forward to has come—that the pendulum is about to pause in its swing to the left and start on its return sweep to the right. Conservatism at the beginning of the 1930-31 art season is on the offensive. It is determined to call a spade a spade no matter how "out of drawing" the spade may be. The most important pronouncement yet made on Modernism from the conservative side is contained in "Art Notes," the periodical published by the Macbeth Gallery, New York. It was written by Robert Macbeth, whose father, perhaps the most revered of American art dealers, founded the gallery 38 years ago. The article is something more than a "broadsides" against Modernism. It is a veritable "philippic" penned with conviction and zeal. Because of its significance THE ART DIGEST reproduces it word for word, with Robert Macbeth's punctuation and his italics.—THE EDITOR.

By ROBERT MACBETH

Our gallery was founded back in 1892 on a definite belief,—that there was an American art of enough importance to deserve a showing apart from contemporary foreign work. "I believe in American Art and its future" was the keynote of our founder, and, as much of that future has become the past, the same faith in the fundamental worthwhileness of that art has kept us going.

We have promised to give in this first Art Notes of the new season a statement of our stand on Modern art. From time to time in the life of a business organization, as in the life of the individual, it is necessary to put forth a definite statement of belief, let the consequences be what they may. The "straddler" who tries to please everyone no doubt achieves a certain popularity. So too does he who, for policy's sake, adopts for the moment the whims of his most influential patrons. There's money in it, no doubt. But the success gained by a policy of expediency is a poor sort of success if to attain it is involved the sacrifice of one's own honest convictions.

There could be no more fitting time than now for a real consideration of Modernism. The American public this fall is in a serious mood. It is asking itself very earnestly about the relative importance of many things, and while it is willing, even anxious, to be amused, it is going to draw the line sharply between those things that are worth while and those that are merely amusing.

We believe that, by and large, modern art is amusing. We are heretical enough to believe that much of it was started for the amusement of its creators and that no one was more surprised than they when it was taken seriously by a certain audience to whom the bizarre and the unintelligible always makes an appeal. We believe that a certain group of foreign dealers, and some people not dealers—and not all foreign—were quick to see the financial possibilities of the "new art," and that properly stimulated propaganda did the rest.

A snowball made by children on a mountain side and playfully started down the slope, quickly picks up more snow, grows and grows, rolls faster and faster, until it brings up, shattered, on a solid stone wall below. We believe that modern art, in a way, is like that, and we believe that there is a stone wall of sane, decent public opinion not much farther down the hill, against which it is even now in a fair way of being shattered.

Please do not misunderstand what we mean when we use the general term "Modern Art." It does not refer to the admittedly great leaders, men like Cézanne, Van Gogh, and a very few others abroad, and the Bellows, Speicher group and their logical successors at home, who have made definite contributions to the art of our time. They have given us essentials of form, interpretation of power, a new visualization of what color can do. The best of them will endure throughout all generations.

It is the work of their imitators, and, in turn, their imitators, that we would definitely and emphatically repudiate, and it is because the supporters of modern art either cannot or will not differentiate between the authentic and the spurious, that the public has been so woefully confused as to the really good things in the movement. If, as the Modernists tell us, Inness and his group were but copyists of the men of Barbizon, and Hassam, Weir, Twachtman and Robinson were but followers of Monet and the other Impressionists, what shall we say of their authority when they hail as creators the decadent copyists of the great men of Modernism?

The director of the new Museum of Modern Art, appointed by and acting for the Trustees of that Museum, writes in the official catalogue of the Klee exhibition: "They (his paintings) have been compared to the fantastic and often truly marvelous drawings of the insane who live in a world of the mind far removed from circumstantial reality. . . . The child, the primitive man, the lunatic, the subconscious mind, all these artistic sources (so recently appreciated by civilized taste) offer valuable commentary upon Klee's method." The italics in the above are ours. So recently appreciated by civilized taste! The public opinion making up that stone wall refuses to be told it is uncivilized because it will not admit that the rantings of lunatics, the babblings of children, or the futile efforts of primitive man to express himself, are of artistic interest. Of interest to pathologists, to psychologists and to anthropologists, yes, but to an art loving public only to the extent that they share with Robert Service the sentiments in "The Prospector":

"Perhaps I am stark crazy, but there's
none of you too sane;
It's just a little matter of degree."

Almost at the moment that the Modern Museum Director was writing about the appreciation of civilized taste, Dean Inge of St. Paul's, London, was writing in his new book, *Christian Ethics and Modern Problems* (Putnam's), "Anyone who has paid frequent visits to the unique collection of Italian paintings exhibited in London in the early part of this year, and has gone away almost intoxicated with the splendor of Italian genius in the time of the Renaissance, must feel a kind of horror and stupefaction at the revolting productions of the modernist school, which resemble now the work of a very unpleasant child, now the first efforts of an African savage, and now the delirious hallucinations of an incurable lunatic. . . . In painting there are now signs of lower degradation than have ever been known."

Here, apparently, is one spokesman of civilized taste who is not to be included in the list of appreciators. It is significant that he has selected for his comments exactly the same three classes of sub-normals that the Director has chosen, and that he names them in the same order, leaving the most important, the lunatic, to the last.

On this basis of lunacy what a chance is being overlooked! America has unusually fine insane asylums all over the country. It would be little or no trouble to equip each with one

or more studios so that the inmates could express themselves to their hearts' content. The director of one of the New York State asylums tells us that he understands this phase of modern art perfectly, and that his institution is full of patients striving for the expression of their subconscious minds. Unfortunately their striving does not always take the form of art. Perhaps the addition of a studio or two to his equipment would turn his people from forms of self-expression even more harmful to themselves and others.

Taking another catalogue of the Museum of Modern Art as the official spokesman of the movement, what are we to think of those who characterize the "Seated Woman" of Picasso, which we take the liberty of reproducing, as "a combination of classical austerity, values of abstract design and a quality of Surrealist magic . . . an extraordinary masterpiece"!

In the light of Picasso's wholly conservative and charming "Portrait of his Wife" that has just won first prize at the International Exhibition in Pittsburgh, does the writer of the above still think the "Seated Woman" an extraordinary masterpiece? Or could he be persuaded to believe with the French critics that it is after all only one of many stunts done to attract attention?

There is abundant evidence to show that the Paris in which the creator of this masterpiece first achieved fame has already turned against him in no uncertain terms. Waldemar George, one of the ablest critics of the modern movement, has an article in the August *L'Art Vivant* in which he refers to Picasso as a sort of sleight-of-hand artist, interesting by the novelty of his inventions; that he fitted his age admirably because the fashion was for change. "In broad daylight, without make-up, his performance seems sterile and useless,—a sort of free performance before the tent, done to attract visitors." Can it be possible that this refers to the same man of whom one of the Trustees of the Museum of Modern Art writes in a current catalogue, "as an inventor Edison pales into thin air beside him." How long must we tolerate nonsense like this?

François Fosca, principal critic for *L'Amour de l'Art*, reviewing a summer Modernistic exhibition, refers to him as "only an adroit tight-rope walker." About De Chirico, another favorite of American modern art supporters, he says "De Chirico shows to what point a good part of the public has lost all sense of criticism, following meekly the enthusiasm of the snobs, the merchants and some of the fanatics." And further, referring to an exhibition of his portraits in which he finds "pretense, stupidity and imitation," he concludes: "That's the painting which the snobs shout for and buy, the snobs who think themselves the ultra in modernism. Tomorrow we'll see them discover Rochegrosse and Jean Cocteau will write a hymn to the angels of Bouguereau!"

Roger Marx, another noted critic, in an article called "To Please or Displease," says that artists recently have developed the art of pleasing into a technique,—pleasing by flattery and also by oddity, shocking the public, beating the public, and making them like it!

More to the same general effect could be quoted, but what's the use? Their whole trend shows that we in America are being asked to receive an art that France is rapidly discarding. It's a poor sort of child whose own mother casts it off!

And yet, here in America, we find in a current periodical, *Art and Understanding: Contemporary art . . .* is making brilliant

[Continued on page 10]

National Academy Has a Resplendent "All-Members" Exhibition



"Storm," by Frederick Waugh. One of the Features of the National Academy's All-Members Show.



"Reflections," by Harriet Frishmuth.



"Through Hemlock Shade," by Franklin Dehaven. A typical National Academy Landscape.



"The Little Red Hen," Lillian Westcott Hale.

The National Academy of Design, which for years and years has generously given up two-thirds of its hanging space at both its Winter and Spring exhibitions to non-members, has for once excluded outsiders in order to give its members and associate members a chance to exhibit one picture each. In order to make this possible it has constructed partitions that afford alcoves in the four rooms of the American Fine Arts Building. It had to do this because 90 per cent of the painter members of the Academy responded. Members who for 30 years have refrained from sending pictures in order to give non-members a chance have this time entered works. So

many of them were entered that the members of the exhibition committee, out of sportsmanship, were obliged to withdraw their paintings of importance and substitute small size pictures.

It was not only the desire to give its own members a chance to exhibit that caused the new arrangement for the Winter show. It was felt that the public should be given the opportunity to see exactly what the National Academy stands for. And the time was considered ripe for this, for it was decided by those who are in the councils of the Academy that the pendulum which swung to the Modernist left is now poised at the end of its course and is ready to swing to the Conservative right.

Said a member of the Academy to THE ART DIGEST: "While one will seek in vain here for the sensational and bizarre, one will search in vain also for bad craftsmanship."

There are in the exhibition 187 paintings, 24 pieces of sculpture and 180 prints. The print exhibition is reviewed for THE ART DIGEST elsewhere in this section by John Taylor Arms. No prizes were awarded, the Academy feeling that, according to its tradition, non-members should be squarely dealt with in this matter. Consequently the prizes that are usually offered at the Winter exhibition have been held over to the Spring exhibition, in April, and then there will be 18 of them.

Robert Nisbet was chairman of the exhibition committee, and under his guidance the Academy this time spent money on making its walls attractive. The background is splendid. Never were pictures better presented.

A member of the Academy after seeing



"November," by George R. Barse.

what Mr. Nisbet and his committee had done, under so great a handicap, said to THE ART DIGEST: "There is great need for proper exhibition galleries in the city of New York. They should be at least as large as those of many smaller cities of the country, such as Philadelphia, Pittsburgh and Chicago. These cities and many others have large art galleries with ample endowments. The National Academy of Design has very limited funds for its exhibitions and lacks the money with which to build a gallery for New York city, where all the important art societies could find the space they require. It is unreasonable to ex-

[Continued on page 8]



"Head," Daniel Chester French.



"River in Flood," by Frank W. Benson.



"Cass Gilbert," Henry R. Rittenberg.

American Art Without a European Influence



"Female Deity With a Figure at Her Knee."
Terra Cotta, Campeche, Mexico, 100 B. C.
to 600 A. D.

American art is very much an American theme today. A movement of protection against foreign influence and foreign competition has come into being, with a "left wing" which has gone so far as to stir a cult of hate against French Modernism. Without taking any sides in the matter, it is with particular pleasure that THE ART DIGEST is able to place upon its cover this issue a real American masterpiece uninfluenced by Europe. It was produced by a real American sculptor before America was compelled to discover Europe and take over European civilization, religion and art. It was modeled in 515 A. D. by the hand of a Maya, a member of a race that achieved, according to Harriet Hammond, writing in Fogg Art Museum's *Notes*, "a culture comparable to that of any ancient civilization prior to the Greeks." Readers are invited to compare this "Head of Young Maize God"

with the most sensitive and beautiful of ancient Chinese and Egyptian sculptures.

The work, which was lent to the Fogg Art Museum for its great Mayan exhibition by the Peabody Museum, belongs to the First Empire of Mayan history (100 A. D. to 600 A. D.), after which there was a hazy transition period ending in the Second Empire (960-1200 A. D.), which was destroyed by the invasion of the Toltecs from Mexico, who brought with them a new religion and a new art.

Miss Hammond calls the "Young Maize God" a "superb bit of decorative sculpture. The long oval face is surmounted by the crest of a softly blending plume; strands of hair, brushed back from the forehead and temples, fall in front and behind the great ear-plugs, balanced on either side to frame the face. The decorative linear quality of the sculpture does nothing to detract from the impressive strength of the softly modeled face."

Government and art in the two Mayan empires were in the hands of a priestly class, which imposed its will mainly through ritual. So Miss Hammond proceeds: "Whether the Maya artist aimed with conscious effort to produce such a strikingly decorative effect with the accompanying restraint, rather than merely to conform to the demands and limitations of a ritualistic tradition, must remain debatable. Beyond question, however, if he worked largely under the influence of an outside control, he gave to his work a living rhythmic line that was his own."

The answer, according to THE ART DIGEST's creed, is that every school of art, every period of aesthetic endeavor, has its supreme masters who triumph over every handicap of ritual or tradition. The sculptor of the "Young Maize God" was one of these masters. Maybe America has one or two today whom the future will recognize as having triumphed over the restraints of Modernism and Academicism.

Reproduced also is a terra cotta female deity with a figure at her knee, which has the individuality of a portrait. It belongs, too, to the First Empire. If one could forget Mayan religion and imagine that a disciple of the Christ had crossed the Atlantic, it would not be a far-flung stretch to fancy this a Madonna and Child.

National Academy

[Concluded from page 7]

pect members of the Academy to refrain from showing their own work in order to make room for others; that they habitually do refrain is certainly most generous. It is not so certain that the Academy exhibitions do not often suffer thereby. Sculpture unfortunately must be limited in size, and does not therefore adequately represent the work of our best sculptors, while the sister art of architecture, in which America unquestionably excels, is wholly unrepresented. Under these conditions some of the greatest American artists have hesitated to exhibit in the usual Academy show.

"Practically every important art colony in the United States is represented in this exhibition by the work of some member who is also a member of the Academy. It is an interesting fact that native sons of thirty-three states and fourteen foreign countries are among the exhibitors. If this does not present a cross section of contemporary art, at least in its more conservative aspects, we do not see how it could be done.

"After a century of effort the art school which the Academy has developed and which it now maintains at 109th St. and Amsterdam Avenue,

New York city, has an enrollment of approximately 600 students a year, from whom no tuition is required. One-third of the art students are of American parentage and two-thirds are American born of foreign parents. Thirty nationalities are represented in the Academy Art School."

THE ART DIGEST has embellished this article with a set of photographs which it honestly tried to make representative of the Academy's all-members show.

"Original" or "Antique"

Protection of the antique and art dealers from the rigidity of the tariff law has been taken up with the Commissioner of Customs at Washington by the Antique and Decorative Arts League, on the ground that a genuinely old work of art entered as "an original," yet questioned as "original" by the appraiser, is liable for duty in spite of its antiquity. Although the work may have been produced before 1830 and so entitled to enter free of duty, the customs have not the power to change its entry classification to that of an "antique."

The league hopes that the customs will be given the power to reclassify a work of art from "original" to "antique."

From Russia



"Francis Villiers," by Van Dyck.

Reproduced above is "Portrait of Francis Villiers" by Antony Van Dyck (1599-1641), which has been sold to an important private collection in St. Louis by the Newhouse Galleries of New York and St. Louis for a price exceeding \$100,000. The canvas, 27 by 21½ inches and painted about 1639, portrays the son of the first Duke of Buckingham.

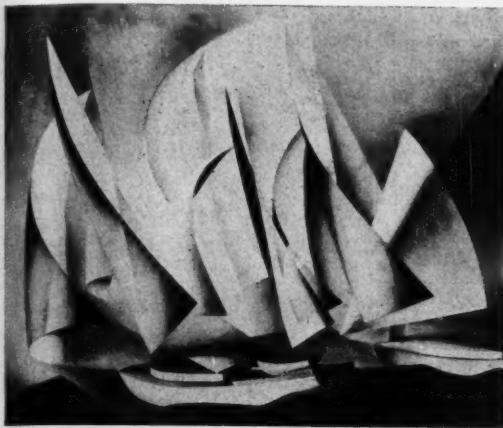
The picture comes from the collection of Princess Paley, widow of the Grand Duke of Russia, uncle of the last Czar, and was removed from the Paley Palace, Tsarskoye Selo. It was formerly in the collection of Count Alexis of Russia and is illustrated in "Klassiker der Kunst." In it is evidence of Van Dyck's influence on Gainsborough, whose "Blue Boy" is painted in practically the same manner and in a tunic of exactly the same color.

Wheeling Gets Show

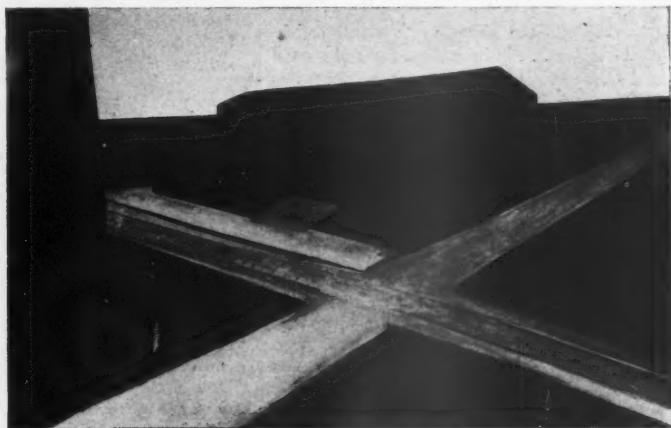
Early in December the Wheeling Art Club will put on a large representative exhibition of paintings by the Western group of American artists. According to the announcement, the exhibition, a traveling collection circulated by the American Federation of Arts, is of particular current interest "in the light of recent allegations that discrimination by an all-Eastern jury has excluded all but one Western artist from the 29th Carnegie International and that general recognition of their work is being hampered by such exclusion."

The artists will include J. H. Sharp, a native of Bridgeport, a suburb of Wheeling, who moved to Taos, N. M., and founded that famous art colony. Mr. Sharp, best known for his portraits of Indian types and the Indian genre, is represented in the gallery of the University of California by nearly 100 Indian subjects, in the Smithsonian Institute by 26 paintings and in various museums throughout the country. The other exhibitors will be: Frank G. Applegate, Henry Balink, O. E. Berninghaus, E. L. Blumenschein, Gerald Cassidy, Mary R. Colton, E. Irving Couse, Catharine Critcher, Andrew Dasburg, W. H. Dunton, Nicolai Fechin, Alice Ferguson, Blanche Grant, Oscar Jacobson, William R. Leigh, Cyrus B. More, B. J. O. Nordfeldt, Hans Paap, Sheldon Parsons, Bert Phillips, Carl Redin, Olive Rush, Birger Sandzen, Theodore Van Soelen.

Modern Museum Shows Work of 37 More Painters and Sculptors



"Pertaining to Yachts and Yachting," Charles Sheeler.



"American Landscape," by Mark Tobey.



"Wrestler," by Hunt Diederich.

As if in answer to the National Academy of Design's gesture in staging an all-members show to reveal to the art world what it can expect when the pendulum sweeps back to conservatism, the Museum of Modern Art, New York, will on Dec. 3 open an exhibition of contemporary American painters and sculptors. First view will be for members only, but

on Dec. 4 the exhibition will be open to the public in the museum's galleries, 730 Fifth Ave., to continue until Jan. 20.

The exhibition will include the work of thirty painters and seven sculptors none of whom have been seen in previous exhibitions at the Museum. Last December, it will be remembered, "Nineteen Living Americans" were shown; then last April there was a display of the work of "Forty-six Artists Under 35." While the present group is in a sense supplementary to these previous groupings, the director and trustees of the Museum of Modern Art believe that it may even surpass them in variety and interest. For one thing, it proves the wide scope of American art.

The importance of American sculpture is especially emphasized in the work of seven artists: Alexander Calder, Hunt Diederich, Anna Glenny, Gaston Lachaise, Robert Laurent, Dudley Vail Talcott and William Zorach.

Most of the artists were selected by a committee made up of five of the trustees and the two directors: A. Conger Goodyear, president of the Museum; Miss L. P. Bliss, vice president; Samuel A. Lewisohn, secretary, and Stephen C. Clark, Alfred H. Barr, Jr., director, and Jere Abbott, associate director. Mrs. John



"Still Life," Henry E. Schnakenberg.

D. Rockefeller, Jr., could not serve on the committee since she has not yet returned from Europe.

The majority of the artists are familiar to the New York public, but a few, the director believes, are practically unknown and should arouse "surprise and controversy." The painter

[Continued on page 17]



"The Artist's Family," Vincent Canadé.



"The Wrestler," Dudley Vail Talcott.



"Pioneer Hop," Mark Tobey.

Macbeth's "Philippic"

[Concluded from page 6]

advances into the hitherto unexplored regions of the mind; . . . in its present state of growth and change it is a topic for everyone's more or less excited consideration and opinion." We suggest less excitement and more deliberation in reaching an opinion which might be changed thereby.

And then the article says—and here we do not need to go to France to know that this is getting less true every day—"Department store displays, magazine covers, and advertising posters have been instrumental in changing our point of view." Ask any good advertising man what the trend is. He will tell you that the public is getting tired of Modernism in advertising. He will suggest that you compare the fashion ads, for example, in magazines like *Vogue* and *Harper's Bazaar*, over the last year and see the definite trend away from the so-called modern forms. A further statement in this article, "Today the self-styled modernists . . . are breathlessly followed and acclaimed" naturally gives rise to the question, "Why the hurry?"—or must we rush so that we may catch our idols before they turn to other things? "Those of us who pride ourselves on open-mindedness," says the writer, but just what do we make of open-mindedness when he says "Art as it was before Matisse and Picasso is interesting only for the museum and its relics." "Open-mindedness" to the Modernist means "be ready to think as we think." It never means "we may be wrong."

We have a good example of what is happening, in the history of Cubism, once hailed as the ultimate in art. Our own Arthur B. Davies, one of the deepest students of art that this country has ever had, went over to it enthusiastically after the Armory Show in 1913,—went over to it for a brief period, when he as vigorously decided that, as an end in itself, it was a total failure. It is significant that his Memorial Exhibition at the Metropolitan Museum contained not a single important example of that side of his art. Today the movement in its relation to painting is practically extinct, and yet only ten or fifteen years ago we were told just as emphatically as we are told about today's modern art, that it was here to stay and we'd have to swallow it whether we liked it or not!

One of the fallacies of modern art supporters is their contention that, given time, it will take the place of conservative art, just as Barbizon painting and Impressionistic painting were gradually adopted, although laughed at when they first appeared.

This is not logical reasoning. Up to the time of the Modernists, the old definition "Art is nature seen through a temperament" still applied; and it was with the interpretation of nature, seen through the temperaments, that the Men of Barbizon and the Impressionists were concerned. The differences that they adopted were differences in the rendering of light, and it took time for us to grasp their teachings and to revise our own ways of looking at nature. But the basis was still nature.

The new movement, however, discards the old definition and in its place gives us, "Art is Temperament,"—be the stimulus nature, or dreams, or abstractions that have nothing to do with anything outside the painter's mind. All that interests is the working of the mind,—conscious or subconscious, according to the degree of modernity of the artist. Nature, and the presentation of natural forms, may or may not have anything to do with the result as presented. In other words, we are now asked to accept psychological art and discard representational art. We are no longer to be pleased by

the beauties of nature but must look for satisfaction to the beauties created by the artists' minds. What those beauties are, as shown in most modern exhibitions, is a commentary on the character and quality of those minds.

But we don't have to go to France to learn that perhaps we conservatives aren't awfully wrong after all. We have indications of a direct change of heart right here in the stronghold of Modernism. *Creative Art* is a "modern" magazine, founded as such, along with many others, and now edited by Henry McBride, staunch friend of modern art. In its September issue read an article by Guy Pene du Bois, himself a modern artist—but not an ultra modern—which puts the comic touch into the sacred precincts:

"The collectors are busily buying French pictures. The painters are busily imitating French pictures. Perhaps American painters should not live in America. Perhaps it would be instructive for both collectors and painters to live long enough in that France which they so wholeheartedly adore to learn the mistakes they make in the selection of things they believe to be France's present love. The collectors would learn that they are behind the times in French fashions, and the artists, probably, to love American painting more. . . . It is better to speak of the present effectiveness of French propaganda upon our collectors and painters. It will, of course, pass. . . . Now we must play with the gay boys, the fashionables, who know all the pigment slang, are aware of all the painted *bon mots* or of, perhaps this is simpler, the day's arabesques. It is unfortunate that they are already beginning to be too familiar; unfortunate when one remembers the time and money spent on them. . . . The Franco-realists, for one good thing, will stop painting bovine females with uncrossable legs. . . . Did Jules Pascin begin it? It is repeated all over Europe and by many young Americans learned in European ways and visions. New York is a good place to become proficient in them! There should be some mention . . . of those fashionable stampedes by which we are so often made ridiculous."

And this is by a man well qualified to know what he is talking about. He has been through the mill,—artist and critic, as his father was before him, for many years. We hear he was "released" by one of the "smart" magazines because he wanted to tell the truth. Well, he has told it now in circles where it should do the most good,—and those circles will know down in their hearts that he has told the truth.

We doubt that Mr. du Bois' article will be widely copied. The art editors of most of our newspapers and magazines, with a very few notable exceptions, are too steeped in modernism to pass along any anti-modern information. We are led to believe by the press in general and by two or three privately financed publications, that America has gone over, body and soul, to modern art. We beg our readers not to believe it. Modern exhibitions are crowded with visitors, it is true, for the curious are numberless, as every good murder trial bears witness; but for every buyer of a modern picture, there are a score for good conservative works. And there are private and semi-private museums aplenty that contain masterpieces of real art by real artists, though their owners do not publish books and periodicals to justify their purchases.

Once again we would remind you that the great men of the modern movement have done much for art. They have taught us to look for essentials of form, and they have lifted our color sense enormously,—and all praise to them for it.

And lest we have seemed too critical of the Museum of Modern Art which has sponsored some of the canvases that we believe have no

Buffalo Celebrates



"Le Mendicant," by Monet.

In commemoration of the 25th anniversary of the opening of the Albright Art Gallery, the Buffalo Fine Arts Academy is holding a series of important exhibitions to continue through the rest of the year. Until Dec. 16 there will be on view a group of paintings by Manet, Berthe Morisot, Degas, Andre, Mary Cassatt, Brock, Matisse, Picasso, Toulouse-Lautrec, Pizarro, Guillaumin, Cézanne and Modigliani. Included is Manet's "Le Mendicant," loaned by the Wildenstein Galleries of New York.

Running concurrently with this exhibition is an international group of flower paintings—English, French, Spanish, Polish and American.

In December the Albright Art Gallery will honor John Grabau with a retrospective exhibition of 25 years of his work as a master craftsman in bookbinding and designer in leather. Mr. Grabau is a Buffalo man.

place in serious art, let us at once acknowledge the debt American art lovers owe the new institution for making it possible for us to see, in greater numbers and in better examples than we have ever seen them before, the few really great men of Modernism.

While we decry their imitators and the support those imitators are getting, we would equally decry the imitators of the great art of the past,—the "little conservatives," if such expression may be used. Equally they have no place in art, and equally they are undeserving of recognition or support.

If the few illustrations which we have borrowed from recent exhibitions at the Museum of Modern Art; if the opinions of critics who know perhaps better than some of our own clever writers what they are talking about; if your own sane common sense and sense too of, yes, decency in general; if all these things do not convince you that we are right in sticking to sane American Art by American Artists for an American Public, then nothing we can say can possibly convince you.

If, however, you feel as we do about it, then we urge you to support our kind of art wherever you find it. Believe with us that publicity and brass bands do not always make for truth. And do not be afraid that you are "old hat" because you want your homes to contain things of beauty. There is every chance in the world that, in standing fast, you're really leading the procession!

British Art

Thomas Agnew & Sons are exhibiting the works of contemporary British painters in their New York Galleries. It is a large yet well-hung show comprising paintings by the following artists, Wilson Steer, Duncan Grant, Roger Fry, Vanessa Bell, A. J. Munnings, Charles Conder, Walter Sickert, Paul Nash, Ambrose McEvoy, Mark Gertler, J. D. Innes, Mrs. Dod Proctor and Professor Tonks. Henry McBride of the New York Sun, after singling out Wilson Steer for especial praise, wrote enthusiastically about the galleries themselves, which have the "dimensions of living rooms in private houses and the amateur is not disconcerted by chilly winds blowing from the four corners of vasty galleries and so is enabled to get on terms with the pictures at once."

Of the pictures Mr. McBride wrote: "These British pictures have the qualities we associate with the British people. They are in good taste—and the British pride themselves on taste, as you know, and they are honest in the sense that each of these artists openly desires to stand on his own legs, and they are thorough in the sense that no one of them would think for a minute of slighting his work."

"As for out and out genius, that is another question. The British are in the same position that we are in. They lack, as we do, a governmental support of art and the powerful backing of a public that is extremely sensitive to art. Their artists, just like ours, lead somewhat detached lives. It is possible to believe it of them, as we certainly believe it of ourselves, that many excellent talents are allowed to pass undeveloped because of the more sure returns that may be garnered in other walks of life. Above all, and also like us, they find the greatest difficulty in gaining acceptance for their artists in foreign lands. In that respect they are better off than we are. They certainly have the Messrs. Agnew looking after their interests in New York, but whom have we looking out for us in London?"

"Just the same, if Wilson Steer be not an out-and-out genius he is so near to it that he must be allowed the benefit of the doubt. As for the English themselves, they have no doubt on the subject. As far as they are concerned, he is an old master, and has been this long time past, though still living...."

"Other artists showing are Duncan Grant, Roger Fry and Vanessa Bell. These three enjoy a fashionable prestige in London for modesty. To us their work is far from being sensational."

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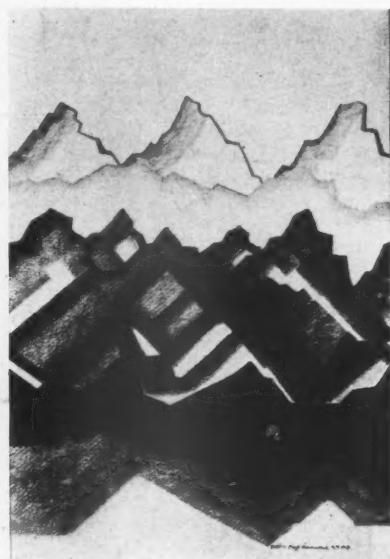
Exhibits Her Art at Her Alma Mater



"Mary the Madonna and Mary the Magdalene," by Natalie Hays Hammond.

Natalie Hays Hammond, daughter of John Hays Hammond, will show her paintings at the International Art Center of Roerich Museum, New York, Dec. 1 to 15. The collection of 70 canvases includes "Mary the Madonna and Mary the Magdalene," "Head of a Prophet," "Himalayas," and "Noon."

Miss Hammond, who received her art training at the Master Institute of the Roerich Museum and under Sergei Soudekine, has had a successful career both in Europe and America. In 1927 she was the youngest artist ex-



"Himalayas," by Natalie Hays Hammond. Courtesy of Roerich Museum.

bibiting in the Royal Miniature Society of London, and in 1928 was made an associate member. Following an exhibition in Paris some of her work was acquired by the French government.

Another phase of art in which Miss Hammond has achieved distinction is costume designing. Alla Nazimova commissioned her to design sets and costumes for "India" and in 1928 she designed the costumes for the Bicentenary Pageant of St. John's College, Annapolis.

Truly International

The second annual International Exhibition of Lithographs and Wood Engravings will open at the Art Institute of Chicago to continue until Jan. 25. There will be about 400 entries from the following countries: Great Britain, France, Germany, Italy, Spain, Norway, Czechoslovakia, Poland, Austria, Russia, Holland, Belgium, China, Japan, Australia, Mexico, South America and the United States.

Patty at the Fifteen

William A. Patty, one of the members of the Fifteen Gallery, is holding an exhibition of his recent paintings there until Dec. 6. The majority of the pictures have their scenes laid in New England, where Mr. Patty painted for several months last Summer. He is a resident of Brooklyn, is affiliated with numerous art associations and has been a constant exhibitor in leading exhibitions throughout the country. He has traveled extensively in Europe, Africa and the West Indies.

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John Whorf, Pessimist, Paints Joy in Living



"La Grandmère." Water Color by John Whorf.

John Whorf, who last year informed the art world that painting was dead, furnishes little proof of the truth of his pessimism in his annual exhibition of oils and water colors at the Grace Horne Galleries, Boston, until Dec. 13. The show, consisting of 77 paintings with the water color medium dominating, is creating its accustomed stir in Boston art circles and is unanimously conceded by the critics to be "a brilliant performance" and his "best yet."

Alice Lawton wrote in the *Boston Post*: "As usual, one feels the sense of adventure, of light-hearted gayety, of genuine joy in living in Mr. Whorf's paintings. No matter how gloomily he may talk of the lack of great painting today, there is no trace of pessimism in his own work. This artist is not interested in

morbidity nor tragedy, yet he loves the hazardous. You note that at once in many of his paintings made during a recent fishing trip to the region of the St. Lawrence and Saguenay rivers."

The critic recalls a discussion overheard on the opening day between Mr. Whorf and a group of art students: "Consummate technician, in his opinion, does not make a great artist, necessarily. There are two types of art, the emotional and the intellectual; the emotional warmer and more living, the intellectual more coldly and technically correct. The great artist needs more bigotry and conviction and emotionalism to carry others off their feet and so make art a living, flaming, necessary joy. And painters are of two kinds,

The Artist Speaks

Apropos of the recent "art racket" revelations, indicating that several wealthy collectors have been "stung" by a ring of swindlers, Morris Hall Pancoast, painter, in a letter to the *Boston Herald* gave the artist's view of the scandal:

"The present excitement about fake antiques and old masters is most amusing to the artist who has been watching, more or less philosophically, the millionaire, modern prototype of the prince and the church of old, studiously ignore the art of his own time and invest in the art of a by-gone age—something his original never did.

"The moral of all this tale of fakes is very simple. The real sport—indeed the real investment—is in discovering the fine talents of one's own time and buying them when they are unknown and cheap. There lies the zest of discovery, the joy of finding a real gem by a more or less known artist, and the satisfaction of finding one's critical taste developing with each successive purchase. What matters if only one out of 10 'finds' develops into a real talent? There will be profit and glory enough in that one to more than make up for all the 'fivvers.'

"And for the man who thinks more of the investment than the quality of his pictures, let him not forget the Quinn collection with its handsome profit when put on the auction block, or the famous story of Durand-Ruel and the present value of the many pictures which they bought for a song when the Impressionists were unknown and laughed at.

"In short, the man of my moral is the real art collector—not the man who buys old masters—authenticated or otherwise."

those who find nature as they like it and others who are curious, mystics, dreamers and who, because they are dissatisfied, create a country of their own. Then, laughingly escaping from the discussion, Mr. Whorf flung a parting shot: 'An artist may be one thing or the other—it depends on his digestion!'

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Like Sheep

Irma Rene Koen writing in the *Christian Science Monitor* on "Expressionism in Painting" denounces those artists who imitate the style of other artists, and quotes Leon Kroll as saying: "The pseudo-Matisse and the pseudo-Van Goghs will soon be utterly lost; the people who survive are the people who are themselves."

"The painter tells us that he is striving for expressionism or self-expression," says the writer; "but why do so many artists appear to express themselves alike? . . . It would seem that too many painters can express themselves only through the eyes of the best known painters of their day."

"Many painters herd themselves like sheep, do the same things their colleagues do, employ the same subjects they see accepted in the exhibitions. They are afraid of sentiment when they should fear only sentimentalism. They are afraid of pure color when they should fear only to use color they neither see nor feel."

"This past summer, two artists watched the light fade over the Inner Harbor at Gloucester. A mellow-colored fog hung over the low tide, which had left a mossy green foreground with rivulets catching the light and drawing the eye to the middle distance, where small sailboats with unlowered sails were moored and remained motionless in the windless air. Beyond, the lights of the town gleamed in soft, large disks through the haze."

"It's beautiful," said one of the artists, "but I dare not paint it. It's too atmospheric, too inactive, too Whistlerian. It would never 'make' an exhibition." And why not? Because our contemporary juries are usually so interested in a certain type of canvas that a tonal pic-

English Middle Class Life of 300 Years Ago



"The Churchill Family," by Charles Philips (1708-1747).

Reproduced herewith is an English XVIII century conversation piece, "The Churchill Family," by Charles Philips, contemporary of William Hogarth (Hogarth died in 1746, Philips in 1747). This painting, lent by the Ehrich Galleries of New York, was included in the loan exhibition of portraits, landscapes and conversation pieces of the XVIII century English school which just closed at the Minneapolis Institute of Arts. Depicted is a typical scene from the daily life of a middle class English family of that period. Edward Strong, builder of St. Paul's Cathedral, is shown standing in the center.

The Institute's *Bulletin*: "One usually thinks only of the portraits of brilliant and beautiful ladies of the court and great gentlemen of the realm when one thinks of the XVIII century, forgetting that it was a time when a truly British landscape was being created by Gainsborough and Richard Wilson, and genre painting, expressing the life of the people, was de-

veloping under such masters as William Hogarth, Charles Philips and George Morland. . . .

"These conversation pieces reflect the middle class life of XVIII century England as vividly as the portraits reflect the aristocracy, and the paintings of Hogarth and Morland record and satirize the common people."

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Jacobs and His Class Show Product of Tour



"Casa del Gada, Cuenca," by Michel Jacobs.

Michel Jacobs, director of the Metropolitan Art School, has not turned modernist, but he has returned with his class from Europe and

Africa and brought with him paintings of his own which indicate, to use the words of Lula Merrick, "a complete transformation of his

First Tulsa Annual

The first exhibition of work by Tulsa (Okla.) artists sponsored by the Tulsa Art Association met with success. Artists who had previously been "hiding their lights under baskets" joined with the more prominent ones to make the show the largest ever held in the city. According to the sponsors this exhibition, an experiment to find out "just how art-minded Tulsa is" and what she possesses in the way of local talent, was "wholly successful."

"Bob Cat Canyon" by Glenn E. Wheeles was awarded first place in the oil group. In this painting the artist has pictured New Mexico aspens against a background of Colorado spruce, an old elm and an upheaval of sand stone. A bob cat, out of the underbrush, curious to see an artist at work, is responsible for the name of the picture.

Germany Keeps Vermeer

The intended purchase by Sir Joseph Duveen of Vermeer's famous picture, "The Girl With a Wineglass," the property of the Duke of Brunswick, has been vetoed by the Federal Government of Brunswick, according to the London *Observer*. The price to have been paid was estimated at nearly \$675,000.

The picture, the property of the Duke, is in the Brunswick Museum, whose directors have now informed the Minister of the Interior at Berlin that Germany is at liberty to place this painting on the index of works of art forbidden to leave the country.

Deny Buying "The Tempest"

A report was printed recently that Sir Joseph Duveen had purchased Giorgione's painting "The Tempest" for \$2,750,000, a sum exceeding by far any price hitherto paid for an old master. Duveen Brothers have denied it, saying that even if the picture could be bought—it is on the list interdicted by the Italian government—the price reported paid was utterly ridiculous.

point of view," so that he was able "to see in the most approved modern manner minus the ists and isms of a few years back." The painting herewith reproduced, "Casa del Gada, Cuenca," a Spanish subject, indicates this transformation. It is one of a group which Mr. Jacobs and ten of the students of his tour are exhibiting at the Barbizon-Plaza Hotel's galleries until Dec. 14. The ten are Mary Janice Henderson, Bagdad, Fla.; Mrs. Ora I. Maxim, New Bedford, Mass.; Elizabeth A. MacNutt, Petersham, Mass.; Jack Carlton, Springhill, La.; Mrs. W. S. Hutchison, New Haven, Conn.; Vida Harris, Manhattan, Kan.; Doris Hines, Kansas City, Mo.; Alice A. Rosenblatt, New York; Laura Barbour Howe, Nashville, Tenn., Mrs. Irene Granberry, Paris, Tex.

Next Summer Mr. Jacobs will take another class through Holland, Germany, France, Switzerland, Spain and Africa, starting the middle of June and returning at the end of September.

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"American Academy"

The American Academy of Arts and Letters opened its doors to the public on Nov. 15. The exhibition, which consisted of the work of its own living members and the members of the National Institute of Arts and Letters, marked the opening of the Academy's new building at 632 West 156th St. Five new members have been added as announced by Dr. Nicholas Murray Butler, president. They are Edith Wharton, Robert Frost, Irving Babbit, George Grey Barnard and James Truslow Adams. The exhibit will remain open until May 15, 1931.

It is truly a conservative show and none of the artists have stepped beyond the circle of the recognized limits of the conservatives. "One thing is beyond dispute," Elisabeth Luther Cary wrote in the *New York Times*. "These artists, who one and all have 'arrived,' are honest workingmen. Some of their paintings left the easel a score of years ago, two or three date back almost twice as far, but glancing around the walls of the two galleries, one fails to discover a single picture that has gone badly wrong as to surface and color."

Ernest C. Sherburne, of the *Christian Science Monitor*, wrote: "Among the paintings we lingered before 'Woman Mending,' by Gari Melchers, which discovers beauty of colors in blue calico and arresting pattern in a cloth head covering; 'Entrance to the Village,' by Elmer Schofield, with its shadow rhythms; 'A Portrait,' by Frank Benson, with its Velasquez-like tonalities; Wayman Adams's slashing portrait of E. Irving Couse; the satisfying balance of lights and darks in Jonas Lie's sea-scape, 'The North End'; the jade greens of brook ice as seen through a screen of straggling trees in 'The Pool,' by Edward Redfield; the progression of greens in the bushes across the red sands in 'Rio Grande County,' by John Sloan."

The art critic of the *New York Sun* laments the fact when he visited the Academy there were only seven people there "in contrast with the mobs who surge to the exhibition of the Modern Museum." He continues: "There was nothing that revolted you to the point of protest nor anything that excited you to extravagant praise. There was plenty of noncommittal good taste. Probably every item in the display conformed to the accepted canons of institutions. As furniture the pictures were impeccable. As messages from geniuses to a palpable public, they left something to be desired."

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Art of Old Japan Lives in Araki School



"Sunshine After Snow," by Nagata Shunsui.

To imagine that there is in Japan any greater uniformity of style in painting than prevails in the United States is to suppose that art in that art-conscious country is dead. Actually the schools are many and active. Special groups rally around the leading artists, and secession from accepted movements is not uncommon. The major division is between the painters who work in the Western manner and those who follow the Japanese tradition. Examples of this latter group are to be seen at the Detroit Institute of Arts, where until Dec. 21 an exhibition of contemporary Japanese paintings of the Araki school is being held.

The Araki school, centering first around the great Araki Kampo (1831-1915) and now about his son, Araki Jippo, may be regarded as a Tokyo offspring of the Shijo school which has flourished in Kyoto since the days of Maruyama Okyo (1733-1795), its most influential exponent. Jippo himself is a master of that subtle and almost infinitely variable pigment known to the West as Chinese ink, accomplishment in the use of which for both writing and painting is the basis of the traditional Japanese technique. Most of the artists of this school supplement their work with the brilliantly decorative use of vivid, often thickly opaque, mineral colors, frequently blended with gold. The Japanese genius for balanced and rhythmic design in composition, with a harmonious adjustment of the significant blank spaces that tell so much, is dominant.

Benjamin March, curator of Asiatic art at the Detroit Institute, writes: "Painting in the Japanese style today is essentially a revival and perpetuation of the older forms. During the early days of the Meiji period (1868-1912) taste for the native tradition ebbed low and

characteristic Japanese art seemed likely to become merely historical. Then, largely through the influence of the American Professor Fenollosa, who went to Japan in 1878, the regeneration occurred which has lead to renewed popularity and increasing patronage for the peculiarly Japanese art forms. If the work of the revival seems still to be concerned chiefly with grace and elegance of execution and to lack somewhat of the hard vigor of a fresh creative movement, the history of Japanese painting justifies the faith that from it will come a new and definitely Japanese-modern art."

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New York Season

Venetian masters ranging in time from the Renaissance up to the XVIII century are on view at the Van Diemen Galleries, giving a comprehensive though not exhaustive study of Venetian art from its period of greatness to its decline. In the exhibition are works by Titian, Veronese, Tintoretto, Paris Bordone, Cima de Conegliano, Palma Vecchio, Bartholomeo Veneto, Guardi, Longhi, Bassano, Canaletto, Andrea Schiavone and Cariani.

The Sun: "Longhi, of course, is one of the later Italians who was brought up possibly to think that all the great themes had already been exploited—was it not Michelangelo who said that there were only thirty-six available poses that the human figure could take?—but at any rate he contented himself with intimate observations of the life around him, and achieved a considerable fame in spite of the fact that Titian had lived in Venice before him.

"But when you enter a room with Titians, Tintoretos, Carianis and Venetos, you involuntarily take a long breath, for you instantly drift back mentally to a period of large enterprise, with people accustomed to large gestures and daring adventures. I don't suppose the people were any bigger physically then than now, but they seemed so. They saw themselves in what we now call 'close-ups,' and the artists looked on their great people dutifully as gods. It is no wonder the ar-

tists acquired what is called 'the grand manner'."

At the Downtown Galleries Glenn Coleman is exhibiting a group of paintings of street scenes in New York—picturesque and romantic scenes which are fast disappearing before the ever advancing line of skyscrapers. In the show are paintings of Greenwich Village, vistas along East River, bridges, docks, shabby buildings and warehouses.

In the foreword to the catalogue the artist said: "I have always liked to paint streets and buildings. I feel that they have personality—gaudy streets that beckon with flashing signs or stare at you with window eyes, the rust-stained streets of laborers, decrepit houses propped up with timber crutches. The once affluent street is now shabby and run down at the heel. Sometimes it 'comes back' and even puts on a little swank, like Minetta Lane. The new generation of skyscrapers hovers over the older streets, detached, abstract, a little respectful. This is to me the most fascinating part of the American scene, the New York streets, and that is why I paint them."

The Herald Tribune: "For a number of years this artist has tested out one idea after another, pursuing abstract investigations which led him up not a few blind alleys. But he always has remained true to the American scene, taking special delight in painting the modest streets and red-brick buildings of Greenwich Village and occasionally strolling

further to make capital of the imposing vistas of the East River and New York's skyline. The same subjects are treated in the present show. But the leaden grays and dull browns which formerly failed to attract the eye have given way to a new and choicer taste for color. The patterns are more rigorously simplified, and, in short, Mr. Coleman seems to have settled down to paint more purposefully."

The art season is now under full way, say the critics, for the Daniel Gallery has now put on its annual opening show. Thirteen painters whose careers have been identified with this gallery are included—Preston Dickinson, Yasuo Kuniyoshi, Nicolai Cikovsky, Katherine Schmidt, Raphael Soyer, Howard Rothschild, Niles Spencer, Henry Billings, Karl Snaths, Peter Blume, Saul Schary, Simeon Bragin, Rosella Hartman. Alexander Brook is missing from the "Old Guard" and Rosella Hartman is a newcomer.

"This modern exhibition," said the *Herald Tribune*, "makes it clear that in order to be modern it is not necessary for a painter to be crude and careless in his methods. On the contrary, the artists here are painstaking and give proof of technical accomplishment in designs that are not only well considered, but cleverly painted."

The second exhibition of the series which the Balzac Galleries are holding this season to commemorate the centenary of the romantic period is devoted to the lithographs, original drawings and water colors of Gavarni. The critic of the *Times* liked the water colors best: "Though they lack the richness and substance of his lithographs, they are, perhaps for this very reason, more easily enchanting. They dress Gavarni's age in glamor, making us believe it to be far wittier and gayer, more carefree than our own."

The *Herald Tribune*: "Next to Daumier, Gavarni is perhaps the most inquiring of the French draftsmen whose concern was with every-day life. His lithographs, highly favored by print connoisseurs, show admirable insight into the manners of his day."

Harold Weston, who has returned to America after three years spent in the South of France, just closed an exhibition of oils and water colors at the Montross Galleries. Interiors of his house in the Pyrenees, babies, mothers, vegetables, fruits, breakfast dishes, cats, rabbits, landscapes and figures lying head foremost furnished a variety of subjects for Mr. Weston.

"Painting is for Mr. Weston a graphic transcription of the life he lives," said the *Eagle*. "He is not bothered with style. A personal reaction to what he sees gives his painting its vigorous individuality, which is, after all, the essence of style."

Until Dec. 1 the Morton Galleries are exhibiting paintings by Norma Jeanne Bernstein, 20 year old artist. The critic of the *Post* found that, for all her youth, Miss Bernstein "reveals ability to seize characteristic physical gestures in her figure work and sound drawing; her work is able and promising." The *Times*: "The artist has a pretty sense of character, and judges perhaps a little more deeply and less charitably than she leads one to believe."

Henri Navarre, modern French craftsman and artist whose specialty is glass, held an exhibition of his work in various media at the Ehrich Gallery. Bronze portraits and figure plaques and drawings together with glass ware were included. "All of which prove," said the *Herald Tribune*, "that Navarre is an artist as well as



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a craftsman of a highly distinctive order. It is in glass, however, that he shows greatest originality, a quality which is richly manifested in primary considerations of form and mass. One is struck throughout the range of his vases and bowls with the artist's adherence to ideas which are only to be thought of as sculptural."

* * *

The Brummer Galleries are exhibiting the paintings of Pierre Roy, an artist who has never exhibited before and whose entire life work is represented in this show. "Here is an artist," said the *Post*, who has developed technical powers to the nth degree. His drawing is impeccable . . . at the most intricate problems of perspective, he knows how to make surfaces round, smooth, grained, opaque, any way you wish; he is a master of the most exacting verisimilitude of statement, a sort of realism plus—but with all this endowment and discipline (for such efficiency does not suddenly come on you Monday or leave you Wednesday; it is the result of many, many long, arduous stretches of toil) he is the least academic of painters. He could not be gathered into any fold or labeled with any existing tag."

* * *

The Chambrun Gallery is showing "A Century of French Etchings," comprising a large and comprehensive exhibition of prints from Delacroix to Picasso. All the outstanding artists, with a very few exceptions, are included. Most of the prints are on view in this country for the first time.

The Herald Tribune: "Of value and interest to the student of etching is this extensive group. A few celebrated men are omitted, such as Legros and Forain, but the assembled works are more than adequate illustration of the thesis in question. . . . It is surprising how many of the great painters since Rembrandt cultivated the print medium, and this is no doubt owing to the fact that drawing was so essential a part of their art as to make experiments on the copper plate a comparatively easy procedure for them."

* * *

Kerr Eby, American etcher, exhibited a group of his most recent prints, together with many of his old favorites, at the Keppel Gal-

leries. "This oeuvre represents a personal history," said the *Times*, "travels through town and country here and abroad, experiences in the war. But if an artist conveys through his work his own preferences, if he is most moving when most moved, then we must decide that it is the country rather than cities or war that the artist loves best. There is a sort of paradox in his love. The land becomes more gentle for him; speaks to him in its most poetic terms during the rigorous cold and snow, when the trees are bare of leaves."

* * *

Continuing their policy of giving young American artists a chance, the Dudensing Galleries held a joint exhibition of work by Adele Godchaux and Olive Benson. "Both these painters," said the *Eagle*, "have a long way to go, but neither is afraid to be herself, neither is fitting herself into any of the popular molds, each of them has a definite reaction to life."

* * *

Flower paintings by Barnard Lintott were shown at the new Marie Stern Galleries through November. The *Times*: "There is an honesty about the work. Surely Mr. Lintott knows his flowers, not only from the aloof point of view of an artist, but also as a gardener, even as a botanist. You feel at ease with his work, assured that the knowledge is there. The arrangements are simple: a few stocks or asters or dahlias in a bowl of appropriate color and shape on a proper ground and foreground."

Modern Museum Show

[Concluded from page 9]

ers: Gifford Beal, Guy Pène du Bois, Paul Burlin, Vincent Canadé, Arthur Carles, James Chapin, Clivette, Andrew Dasburg, Stuart Davis, Paul Dougherty, Arthur G. Dove, Ernest Fiene, Arnold Friedman, William Glackens, Marsden Hartley, Childe Hassam, John Kane, Morris Kantor, Benjamin Kopman, Carl Knaths, Leon Kroll, Sidney Laufman, George Benjamin Luks, Henry Lee McFee, Boardman Robinson, Henry Schnakenberg, Charles Sheeler, Niles Spenser, Mark Tobey, Vincent Augustus Tack.

"The Artist's Daughter." Marble Bust by Count Hans-Albrecht Harrach.

That the old and official school of German sculpture has not been swept aside utterly by Modernism is proved by the coming to America of Count Hans-Albrecht Harrach and the opening of an exhibition of his works at the Fifty-Sixth Street Galleries. No less a personage than the German ambassador, Herr von Prilwitz, officiated at the opening. Visitors were confronted with the classical ideal of the pre-war period. Count Harrach's sculptures, mingling vitality and grace in an ages-old tradition, adorn the gardens and palaces of an earlier epoch. "The Artist's Daughter," reproduced herewith, is typical of his style.

O'Malley's Irish Pictures

Power O'Malley has just returned from Ireland with another set of his paintings, which will be put on view at the Milch Galleries, New York, on Dec. 1. Connemara was his 1930 theme.

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Dr. Mather's View

In its mid-November number THE ART DIGEST printed excerpts from the lectures given by Royal Cortissoz and Leo Katz in connection with the current Carnegie International, incidentally illustrating the conflicting state of present day taste. Now Dr. Frank Jewett Mather, head of the art department of Princeton University, has his turn. Dr. Mather, whose lecture followed that of Mr. Katz in Pittsburgh, refused to be drawn into controversy with the preceding critics, merely stating: "Mr. Cortissoz will say one painting is a fine picture. Mr. Katz will say that Mr. Cortissoz' fine painting is rotten. I might differ from both."

Concerning modern art Dr. Mather said: "The trouble with the Modernists is that they were made titans by their admirers because they distorted and simplified objects there was no reason to distort. They over-emphasized ripe pears instead of monumental sibyls as did Michelangelo. The program was fine for genuine titans but absurd for the average artist.

"I cannot for a moment regard the Modernist as a culpable person, but as an unfortunate one in discarding representation. He is a product and to a certain extent a victim of circumstances.

"Instead of a standard of taste which the artist may serve and which would serve him, he finds 57 varieties of taste. Moreover, it is difficult for him to find which one of the 57 will support him."

"Dr. Mather," wrote Penelope Redd in the

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"Attacking Leopard," Fritz Behn.



"European Buzzard," W. Krieger.

habitants of the jungle caught in bronze, true to that unfettered life totally lacking in the zoo animals. Brutal ferocity, virility and strength lie underneath his modeling. Willy Zuegel, professor of animal sculpture at the Munich Royal Academy, is by inheritance a true artist, his father being an internationally known animal sculptor. His work has been called "the result of two generations of thought and study, together with a strange love of animals to which father and son devoted their lives."

One critic said of Krieger: "His style is sincere, combining utter simplicity with accuracy of detail and form. Under it all the animal speaks." Another exhibitor is Theodore Kaerner, perhaps best known through the Rosenthal proclamations which have found their way into every part of the world. Kaerner spends much of his time in the Alps. Hunting is his hobby, but he is a strict vegetarian by principle.

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"Young Girl, New Guinea Type," by Madge Tennent.

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The famous bust of the Comtesse de Sabrau by Houdon formerly in the collection of the Grand Dutchess Anastasia of Russia, will be included in the sale of paintings, furniture, sculpture and art objects, the property of the Comtesse de la Béraudière, which will be sold at the American Art Association, New York, the evening of Dec. 11, the afternoon and evening of Dec. 12, and the afternoon of Dec. 13. This important work, of Seravezzo marble, was made in 1785 and is signed under the right shoulder by Houdon.

In addition to the Houdon bust, important paintings by Pieter Brueghel, Goya, Barendt Fabritius, Chardin, Tiepolo, Boucher, Greuze, El Greco; a Dirk diptych; a Lutichuys portrait and a portrait by Clouet or a Master of the Clouet group, will be included. The 160 Béraudière paintings comprise one of the last of the old Paris private art collections. It was assembled in the main by Jacques-Victor Comte de la Béraudière (born in 1808 and died in 1884) who was one of the greatest French collectors of the XIX century.

From 1850 to 1880 he continually increased the art collection passed down to him by his ancestors. After the death of Comte Jacques de la Béraudière a part of his vast collection was sold at auction, but large portions passed direct to his heirs and many of the finest items

live and work in Hawaii—intensely “American” but five days out of San Francisco—should be “practically” unknown in New York. To the credit of at least one New York art gallery—Ferargil’s—let it be said that the new art season brought to New Yorkers the opportunity to see some real Hawaiian art—drawings of the diverse racial types of Honolulu by Madge Tennent (native of England) who is already known in South Africa, New Zealand, Australia and her home—Hawaii.

The anthropology of the South Seas has engrossed Mrs. Tennent for ten years. It began on Robert Louis Stevenson’s Mount Vasa in Samoa, and has been unremitting ever since. The twenty-four Tennent drawings at the Fearn Galleries cover a 10-year period.



"Portrait of a Lady Holding Feather," by Francois Clouet or "Master of Clouet Group."

remained in the possession of his son. The collection as it exists today comes intact to New York. A long letter from Seymour de Ricci states in part:

"The Comtesse Marie-Thérèse de la Béraudière, the present owner of this last portion of a great family art collection, is herself a collector of no mean distinction. To the art treasures she has received from the de la Béraudière family she has added several valuable pieces, purchased by herself out of other well-known collections. . . . That these beautiful works of art have now left Paris is the cause of much regret in all French artistic circles; in a certain measure, it really consoles us to know that in America they will receive full appreciation, be worthily housed, and carefully studied by young and enthusiastic art historians; but after all is said and done, with the departure of the La Béraudière collection, it is a little of Old Paris that passes away."

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In the Realm of Decoration and the Antique

Country Auctions

S. T. Williamson wrote an article for the magazine section of the *New York Times* entitled "At the Rural Auction the Bait Is Varied," in which he had a lot of fun with the craze for New England antiques and especially with country auctions (May to November), frequented by dealers at a profit and by tourists often at a loss to both purse and pride. He precedes the meat of his story with a bit of dialect:

"Did-ent think Aunt Eppie's fiddle-back chair wuz wuth that much. And the old lustre pitcher that we uster keep the milk in—what some folks'll buy! The tumbler we kep' the teaspoons in on the table—what kinder glass'd he call that—Stee-gal? What do you s'pose that feller saw in that? But sakes! Why'd the auctioneer let that phonograph go for three dollars? I mind when John brought it home twenty-one—no, twenty-five years ago. He was mighty choice of it. We did-ent play it much, and it runs now jest as well as it ever did. Seems t'me it should hev gone fur more."

Mr. Williamson says: "Judging by the displays in Madison and Lexington Avenues and by the rapidly multiplying 'shoppes' by the roadside, it might be taken for granted that few antiques are left in their original environments. But despite a continuous combing of the six New England States by dealers and collectors during the past twenty years and more, the supply is by no means exhausted. The quality may not be as good now as it was once and the quantity may be diminished; but pieces that were once scorned as 'antiques' are now almost hysterically sought. . . .

"Sometimes an auction may be 'seeded.' Antiques will be displayed that neighbors never saw, that the homestead never possessed. With the connivance of the auctioneer or of the holders of the sale, some of the slow-moving stock of the village antique dealer may go on the block with the genuine goods and chattels of the farmhouse. It is difficult to keep the secret, for canny dealers of the countryside are hard to fool.

"Sometimes the dealers may buy these 'seeded' pieces. Much of the shrewdness and poker-playing instinct associated with the horse trade has been transferred in this motor age to the antique business. When the rural dealers have no customers, they sell to each other—at auctions. After a slack season the dealer's antiques may be up at auction, which explains why a bow front maple bureau may be found at Miss Webber's one Summer, at Max Riving's another year, at Annie May Partridge's a third season, and a fourth Summer at a farm auction at New Providence.

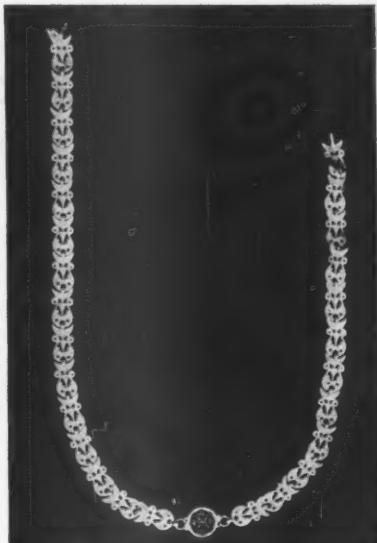
"Another seeming mystery is why dealers buy the things they do at auctions. They do not overlook even the wood-pile. Out of the barn comes a curved chair seat. The back is gone, there are no legs. Or perhaps the chair has seat, legs but no back: write your own combination of dilapidation. Why the lively bidding for such hopeless wrecks? They are not hopeless after the loving attention of a skilled cabinet maker. That Winter the cities will see the result: some 'restored' antiques.

"But these poker-faced antique dealers, these inheritors of the 'hoss-trade,' may be just as fascinated by the lure of century-old mahogany, maple and pine as are collectors. Then, again, some are like Max Riving. Twenty years ago Max Riving went into the hill country of New England as a poultry buyer. He was a good buyer and he sold chicken feed on the side. One of his customers could not pay cash for chicken feed, and Max accepted an old bureau in payment. A dealer offered him ten times the original trade value of the bureau.

"How long has this been going on?" asked Max Riving.

"He investigated and he lost interest in hens. He learned all he could about antiques and now, instead of searching for hens, he travels the countryside on the watch for old furniture. Every August a tent is spread in his front yard and the annual accumulations of Max Riving are put up at auction. Highboys, dining tables, corner cupboards, Stiegel glass, gilt mirrors, tavern tables, fiddle-back chairs—all find new owners."

An Ancient Necklace



Gold Necklace Found at Beisan in a Building of the Byzantine Period.

Gold jewelry and coins of the Byzantine Empire, and articles of bronze, glass and terra cotta from the Roman period, all of which belong to the VI century A. D., have been excavated at Beisan with the renewal of archaeological work there by the University of Pennsylvania Museum's Palestine expedition, according to a report received by Horace H. F. Jayne, director of the museum. The expedition made a discovery of importance when it unearthed a building—either a chapel or a villa—of Byzantine origin, whose rooms still retained much of their original mosaic paving.

The Palestine expedition this year is directed by Gerald M. Fitz-Gerald, who once served as Acting Director of Antiquities in Jerusalem and who was engaged in the excavations at Ur of the Chaldees.

"A wholly unexpected discovery was made on the summit of the cemetery slope," said Mr. Fitz-Gerald, "when a stone gateway over three

[Continued on page 22]

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In the Realm of Decoration and the Antique

Spreckels Art, to Be Dispersed, Includes Rarest of Furniture



Carved Savonnerie Armchair, about 1730.

As a result of the decision of Mr. and Mrs. Claus A. Spreckels to sell the Villa Baratier, their palatial home on the Riviera, many notable examples of XVIII century French furniture, sculpture, tapestries and bronzes will be sold at the American Art Association Galleries, New York, the afternoons of Dec. 5 and 6. The Villa Baratier has long been famous for the fine collections which Mr. and Mrs. Spreckels have assembled there over a period of years. The sale will comprise not only the contents of the Villa, but also the decorations, important K'ang-hsi red lacquer panels and the complete XVIII century French boiserie of the main salon.

One of the most important items is a commode of the Louis XVI period, with marqueterie designs including groups of garden flowers, urns and other motifs on citronnier and satinwood grounds, signed by the famous ébéniste Maurice Kopp. Kopp's clientele included many of the great connoisseurs of that time, and it is recorded of him that the extravagance of ornamentation and beauty of workmanship which he lavished on his pieces in order to please his patrons reduced him to bankruptcy in 1787. In the group of tapestry and needlework chairs is a carved walnut Savonnerie armchair from the Royal Gardemeuble, the frame about 1730 and the covering of

the early XIX century. The arched back and the seat are covered in Savonnerie made for Charles X by Gregoire of Lyon and in the center of the back is the Royal Cipher.

Among other rare pieces are a mahogany extension dining table of the Louis XVI period, an impressive example of the second period of Henri Riesener's work (1734-1806); a set of four armchairs by Nicolas Blanchard, having Beauvais tapestry covering; a signed secrétaire à abattant by Charles Topino (about 1780), showing in marqueterie the outlines of

the American Continent; a signed marqueterie commode by Jacques Pierre Latz, who in 1741 was made "Ébéniste privilégié du Roi," a wrought iron lit de repos (about 1795), a graceful example of the Directoire period, in the form of an attenuated lyre; a pair of terra cotta statues, "Bacchic Satyrs," by Guillaume Coustou (1677-1746).

Among the paintings are works by Lacroix de Marceille, Jean Baptiste Huet, Zurbaran, Hoppner, Harlow, Greuze, Drouais and William Keith.

Relics of Cleopatra's Day

An ancient pair of Egyptian dice, dating from Cleopatra's day, has just been received by the Field Museum, Chicago. The dice suggest that maybe Cleopatra, along with her other amusements, went in for the dusky game of "craps." Rolling these antique "bones" before they were placed on exhibition, the museum authorities discovered that with unusual frequency they turned up on two and five, known to Harlem devotees of the game as "snake eyes" and "Little Phoebe," points of ill-omen for the player. This suggests that the Egyptians knew the trick of "loading" dice, and the "points" were so different that "Seb'm come leb'm!" couldn't serve as an invocation.

An Ancient Necklace

[Concluded from page 21]

metres wide was uncovered leading into a room with a mosaic floor. On the threshold the mosaic bears a Greek inscription, obviously of the Byzantine period. . . . In a room adjoining this, from which the pavement has been removed, a very interesting and important find was made of a gold bracelet, and ten gold coins of the Byzantine Emperors Tiberius and Phocas. . . . It is not improbable that the jewelry and coins were concealed under the floor of the room at the time of the Persian invasion at the beginning of the VII century."

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Among the Print Makers, Old and Modern

Grand Central Galleries Will Mingle Modern and Academic Prints



"Hilda," by Emil Ganso.



"Players," by Katherine Schlater.



"Bathers," by "Pop" Hart.

As further proof of the sweep which prints are making in America comes the opening of a department of American etchings, lithographs and drawings at the Grand Central Art Galleries, New York. Heretofore a few prints have been exhibited occasionally at these galleries, but now examples by leading American artists, both modern and conservative, will be featured in group and one-man shows. The opening display presents in vivid contrast the work of John Taylor Arms and Louis Lozowick, Troy Kinney and Emil Ganso, Frank W. Benson and Stuart Davis. This will be followed by a continuous series of shows.

Erwin S. Barrie, manager of the galleries, said to THE ART DIGEST: "Not only in New York but throughout the United States the appreciation of and desire for fine American prints is growing rapidly. The country is becoming 'print minded.' At every exhibition recently held by the Grand Central Galleries, whether in New York, the South or the West, there have been numerous inquiries about the work of our American print makers."

"In order that we might be able to give concrete answers to those who seek information, we have established this department. We be-

lieve that the print rooms of the Grand Central Galleries offer one of the most comprehensive and broad-minded collections in the country. No academic barriers have been raised against the most modern men, nor have the famous conservatives been slighted. We believe that the only test of a fine print is its quality and that the manner in which a real artist goes about his work is not of the first importance. Many of the modern prints are

among the most desirable in our collection and the modern group of print makers has produced a great deal of splendid and vigorous work.

"There is no question in my mind that American print makers are outstanding in the contemporary field and their work offers to the American public the opportunity to secure for their homes fine works of art at a comparatively low price."

Old Master Drawings

A wide range is covered in the selection of 193 original drawings from the collection of V. Winthrop Newman which will be dispersed at the American Art Association Galleries, New York, the evening of Dec. 4. The English, French, German, Dutch and Italian schools will be represented. Included in the collection are examples by Morland, Millais, Blake, Rossetti, Burne-Jones, Rowlandson, Girtin, Lawrence, Gainsborough, Landseer, Van Dyck, Fragonard, Isabey, Vernet, Alberti, Veronese, Michelangelo, Canaletto.

Among the rarities will be three drawings

by Thomas Girtin, who died at the age of 27 and whose work seldom appears in auctions. They are "A Welsh Scene," "The Tranquill River" and "Rowford Mills." All are signed. It is recorded that Turner said of Girtin's art: "If Thomas Girtin had lived, I should have starved."

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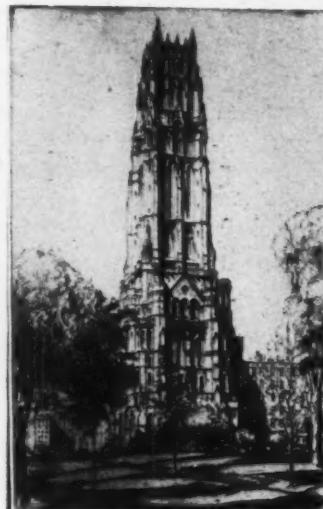
John Taylor Arms Reviews Academy's Print Show for Art Digest



"Timothy Cole," Wm. Auerbach-Levy.

The National Academy of Design has proved itself to be even with the times by organizing a great print exhibit in connection with its winter exhibition (until Dec. 22). It fills the so-called "Academy Room" in the Fine Arts Building, and the Academy Room never looked so well before. Every exhibitor is a member or associate of the National Academy. Alcoves have been constructed, and the effect produced is intimate. The examples number 180. The arrangement of them was under the direction of John Taylor Arms, president of the Brooklyn Society of Etchers, who shares honors with Bertha E. Jacques of the Chicago Society, and Benjamin Brown of the Print Makers' Society of California in doing more for the cause of print making in America than anyone else. THE ART DIGEST asked Mr. Arms to review the National Academy show. He wrote:

"The print section of the present exhibition of the National Academy of Design demonstrates the fact that more attention has been given to this important department than in preceding years. Although the work shown is limited to that of members of the Academy only—thus debarring from the exhibition a number of very significant names in contemporary American graphic art—the present group, numbering one hundred and eighty prints, is an interesting and comprehensive one and the room devoted to its display has been so decorated and the prints themselves so shown,



"Riverside Church," Ernest D. Roth

uniformly matted and without the distracting element of frames of various designs and colors, as to produce the most dignified and harmonious result possible. Careful attention has been paid to the grouping and hanging of the prints and everything has been done to do justice to the really interesting and significant works brought together.

"In this exhibition will be seen the work of painters and sculptors who have turned to etching as a means of self expression as well as that of those who devote themselves entirely to engraving. There are etchings, drypoints, wood engravings and cuts, lithographs and aquatints. A sincere effort was made to have every member of the Academy who has done any serious work in these media represented, and the result provides a good, if not entirely comprehensive, cross section of the work of the more conservative element in American graphic art of to-day. Let us see specifically what certain of these exhibits tell us.

"Mr. Wayman Adams is represented by an interesting group of four lithographs, with the negro as subject matter. These prints are admirable in draughtsmanship and forceful in composition, their rich velvety blacks contrasting brilliantly with sparkling highlights. Three of the four treat of scenes from church life, the fourth, entitled "The Clinging Vine," being less religious in character. All are possessed of a quiet, kindly humor and bespeak an observant eye and a dexterous touch. They are genuine contributions towards the revival of interest in a great and long neglected medium.

"The portrait heads of Auerbach-Levy are too well known for any detailed description. Mr. Levy has long stood in the forefront of American etchers and his reputation, based on keen artistic sensibility, sensitiveness of drawing and a thorough knowledge of his medium, is ably upheld by the six prints he shows.



"Mallards at Evening," Frank W. Benson

Here is a true etcher at work, in the true spirit of his chosen metier.

"Mr. Gifford Beal is a comparative newcomer among American engravers and his advent has been hailed with enthusiasm by those who appreciate the art. With one exception the half dozen drypoints he has sent deal with the outdoors and with the life of the men of the sea he so well knows how to depict. These prints are admirable in composition, brilliant in execution, and very decorative in effect. No one who knows anything of the life of our shores can fail to enjoy 'Afterglow,' with the two fishermen on the foreground cliffs and the golden light upon the water, or 'Sea Bass Fisherman,' with the strong, rhythmic lines of the figure silhouetted against a bright sky. There is life and air and vitality to this work, and the freshness of the sea.

No exhibition of modern prints would be complete without the work of Frank W. Benson. He is one of the most American of all American etchers, a true artist and a fine craftsman. Since the days of the great Bracquemond many have etched birds, but few have achieved the success in representing them that has been given to Benson. Year by year he shows us his wild fowl in ever new and fascinating designs. Birds in flight, birds at rest or feeding, birds seen against a stormy sky or picked out against the gray light of dawn or dusk. And always when his birds move they do move, there is none of the feeling of inanimate bodies suspended from the sky by invisible threads. No one who has ever sat in a blind and waited eagerly for the incoming beating wings can fail to thrill to the flicker and sparkle and dance of Mr. Benson's ducks across his plates. There is always the bullet-like flight of the body, the scintillating beat of the wings, and all woven into patterns at once complex and simple, but always beautiful. These prints are redolent of the tang of salt air and the vitality of their subjects, and couched in terms of true artistic expression. The 'Mallards at Evening,' here shown, is an amazing performance, as vivid in feeling as it is fine in design and execution. Mr. Benson knows his subject and knows how to make others share his knowledge with him.

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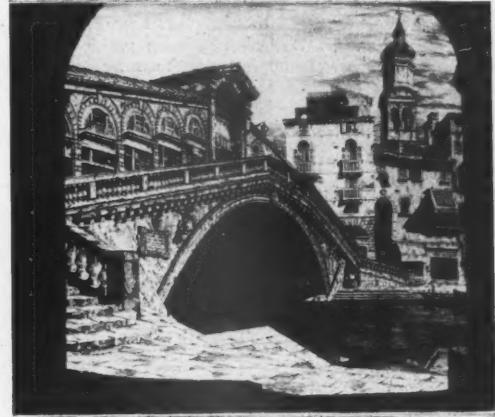
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Among the Print Makers, Old and Modern



"Bargemen," by Eugene Higgins.



"Shadows of Venice," by John Taylor Arms.

different field, we are confronted with a group of eight wood engravings by that master craftsman, Timothy Cole. Here is a name to conjure with, the name of a man who has brought the galleries of Europe and America into the homes of all. Year by year, through a long and brilliant career, there have come from this artist's hands wonderful reproductions of the art of the world. But 'reproductions' in the true artistic sense, for no mere 'reproductive engraver' could possibly have achieved these results. Combined with complete mastery of the medium—a mastery rare in these days of clumsy workmanship and short cuts to so-called accomplishment—there is here that subtle sense for the spirit of the original that marks the work of one artist reproducing the work of another. Whether his original be a Goya, a Fortuny or a Rembrandt, Mr. Cole has been able to render the peculiar characteristics of the art of each, even to the quality of the brush work. To be able to enter into the spirit of the masters, to see through their eyes, to make his own hands interpret what theirs have expressed, this has been his peculiar and rare accomplishment. It is safe to say that few masters in any medium live to-day; it is equally safe to say that Timothy Cole is of those few.

"A very much younger man, working on the copper rather than the wood, is Kerr Eby. The present group of eight prints well illustrates one of his chief characteristics, the wide range of his subject matter. Among these eight, chosen at random, are two views of New York, two of rural Connecticut, one glimpse of a lobsterman plying his trade somewhere off the Maine coast, two war scenes and a bit of Cornwall,—surely a cosmopolitan gathering. To this ability to see beauty all around him, wherever he may be, Mr. Eby has brought the trained mind of an artist, a sensitive touch and a thorough knowledge of an exacting craft. All are in pure etching, admirable in composition, spontaneous in conception and able in execution. How difficult a plate 'Porthleven' was to do, only an etcher can know—and Mr. Eby has succeeded in the doing of it. To it, as to each of the others, he has imparted the particular character of the place and scene, and in each case he has said his say tersely, freshly and in terms of genuine beauty.

"Turning again to wood engraving, we find the work of Mr. Frank French. It is frankly illustrative in quality and, if the subject matter smacks of the Victorian, the beauty of its execution raises it to the plane of real achievement. Frankly, the writer experienced a distinct thrill of pleasure in coming upon these

fine, honest things at a time when the craze for something new in art, the quest of the 'ism,' has given birth to so much that is restlessly and superficially clever.

"Armin Hansen's drypoints speak with authority, as does all the work that comes from the hand of this gifted artist. He knows his medium, as we who have watched his output year after year have truly learned. And better yet, he knows his art. With a keen eye for the picture, with draughtsmanship alternately powerful and delicate, and with great spontaneity and verve, he throws on to the copper his scenes of western life, scenes of the sea and of the plain. The present group is fairly alive with movement and 'go,' the brilliance of their lighting admirably achieved by the lusciousness of the drypoint burr. But Hansen, like the fine etcher he is, never loses the line, and his is a vital, sparkling line that is always eloquent, never tired or stodgy.

"To attempt to analyze the etched art of Childe Hassam, as exemplified by the eight prints in the exhibition, would be futile in such a cursory article as this one. All who know American etching know his work,—his place is secure. Perhaps no artist, since the late Ernest Haskell, has been so uncompromising in the wiping of his plates as Mr. Hassam, so consistently insistent upon the proof yielding only what he has etched in the plate. In all his work the writer cannot recall a single instance of tonal printing, one solitary case where the rag has been called upon to do something left undone by the needle. Perhaps it is Mr. Hassam's preoccupation with light which is responsible for this. At all events, he has succeeded in doing something which few etchers have accomplished, something which Rembrandt and Canaletto and Zorn all did, he has drawn light. One feels it in his every plate. Notice the 'Skimhampton Road, Easthampton' in the present exhibition. This lovely print is bathed in a warm luminous light that almost seems to radiate from it. I feel that Mr. Hassam has here etched not so much a particular place and what he saw there as he has etched a summer day. If he has not dwelt on textures it is because he is concerned with other things. If he has not tried to carry out the modeling of his tree forms to the limit it is because he has not needed to. He speaks with dignity, authority and with great knowledge, and his prints are possessed of that indescribable, indefinable 'fineness' which places them among the aristocracy of their class.

"In the writer's opinion there is no more significant name in contemporary American

etching than that of Eugene Higgins. This is said advisedly. A man of profound character, deep imaginative sense and truest artistic spirit, he has produced plates which, for their breadth of vision, poignancy of feeling and powerful simplicity of draughtsmanship stand second to none that our time and our country have brought forth. No one who knows Eugene Higgins the man can fail to admire him, no one who knows his etchings can fail to be moved by their humanity and their depth of feeling. Sincerity and keen observation speak in their every line. His subjects run the whole gamut of human experience, from the children sailing their toy boats in a pool to a grim corpse framed in a window of a gloomy alley. But whether they be gay or tragic, or just glimpses of everyday life, they are imbued with truth and human feeling. Simple and yet profoundly moving, at times summary, yet always significant. No tricks here, either of drawing or printing, no slightest sign of weakness, always honesty and strength and the beauty that goes hand in hand with the two. If 'art is nature seen through a soul,' then this is true art, for both nature and the soul are present in all that Eugene Higgins has done.

"Allen Lewis is an accomplished artist, accomplished on copper and wood alike. His 'Carver of the Madonna' is a lovely print, his 'Old Mill Creek' is a dramatic thing. Incidentally, Mr. Lewis is a fine printer, a com-

[Continued back on page 3]

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The American Art Dealers Association presents reproductions of 100 recent etchings by 60 leading American etchers in "Contemporary American Etching" (New York; A. T. De La Mare; \$5.00; limited to 850 copies). Ralph Flint wrote the foreword.

This compilation constitutes a great labor, for the selection of the artists and their plates to be included presented no small problem. The result, which may well "serve as a milestone in the history of American etching," represents a consensus of the members of the association, arrived at through repeated votes and tabulation of the results. The frontispiece is an original etching, "Startled Ducks," by Frank W. Benson.

The plates speak for themselves: Hassam and his landscape etchings; Eby with his wide range of studies, from sea and shore to the grim drama of war; Benson and his flights of marsh birds; Sloan and Hopper, who portray the American scene in such a sharp pungent manner. Then there are others who present picturesque old world scenes, especially Arms with his penchant for detailed transcription of Gothic architecture. These are only a few of the etchers whose work is gathered here, and of the sixty there are no two alike—"each

adding some special characteristic to the sum total of contemporary American etching."

The sixty in alphabetical order are:

John Taylor Arms, Gifford Beal, Frank W. Benson, George Elbert Burr, Andrew R. Butler, Samuel Chamberlain, Roland Clark, F. A. DuPeyron, Kerr Eby, Sears Gallagher, Emil Ganso, Gerald K. Geerlings, Albert L. Groll, Thomas Handforth, Armin Carl Hansen, George "Pop" Hart, Childe Hassam, Clement B. Haupers, Arthur William Heintzelman, Eugene Higgins, Edward Hopper, Alfred Hutty, Philip Kappel, Troy Kinney, Marguerite Kirmse, Armin Landeck, William Auerbach-Levy, Martin Lewis, Margaret Lowengrund, Luigi Lucioni, Donald Shaw MacLaughlan, William Charles McNulty, William Meyrowitz, Kenneth Hayes Miller, Arthur Millier, Frank A. Nankivell, B. J. Nordfeldt, Power O'Malley, Abbo Ostrowsky, Salvatore Pinto, Grant Reynard, Louis C. Rosenberg, Ernest D. Roth, Chauncey F. Ryder, Margery Ryerson, John Sloan, Andre J. Smith, Albert Sterner, Walter Tittle, Cadwallader Washburn, Herman A. Webster, Levon West, Harry Wickey, John W. Winkler, Louis Wololonok, Franklin T. Wood, Charles H. Woodbury, George Wright, Mahonri M. Young.

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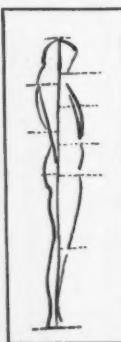
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In this day of time-savers and short-cuts in every branch of human endeavor, the field of art appreciation follows suit with a book by Thomas Munro, "Great Pictures of Europe," (New York; Brentano's; \$3.50).

It is in the form of a guide-book to the principal art museums of Europe. Each chapter is devoted to a different country and the order followed is that of a continuous trip through Europe, but the book can be read in any order and adapted to individual itineraries. One need not, however, cross the ocean to derive benefit for the volume contains 100 reproductions of Europe's most famous paintings and each illustration is accompanied by a critical analysis. There are shorter comments on many pictures not reproduced. Mr. Munro has used as his standard not only quality but variety and has endeavored to give a broadly representative list, ranging from the well-known European masters and schools to the less widely known primitive types, such as the ancient Roman, Byzantine, Chinese and Persian.

In addition to the analysis of form, which the author has tried to make as objective as possible and which he has presented in general non-technical terms, easily assimilated by the layman, there is a questionnaire in the second part of the introduction offered with a view to individual picture-study by the reader.

The second part of the introduction makes this book valuable not only as a guide but as an asset to the library of the person of limited training in art, for it contains some pointed remarks on "different values in painting" in addition to an "outline of the history of painting."

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"Young Boswell"

Volumes XVII, XVIII and XIX of the "Private Papers of James Boswell from Malahide Castle in the collection of Lieutenant Colonel Ralph Heyward Isham," under the editorship of Professor Frederick Pottle of Yale, have just been issued from the press of William Edwin Rudge, New York. It was Colonel Isham's original intention to publish his Boswell rarities in 18 volumes, but it is now expected that three more volumes will be required to take care of the new mass of Boswell items which he recently acquired (THE ART DIGEST, 15th November). Colonel Isham proposes to follow the present limited edition (privately printed at \$900 a set) with a popular edition and make the collection available to all serious students. Professor Pottle succeeded Geoffrey Scott, editor of the first six volumes, who died in 1929.

The Boston *Transcript* in reviewing the latest volumes: "Volume 7 of the new issue deals with Corsica, Boswell's amour with the mistress of Voltaire, his view and correspondence with Pitt, his journals in Scotland and London and his London notes and papers showing the development of his 'Account of Corsica.' Volume 8 contains his journals in Ireland and London, with an account of his relations with Margaret Montgomerie, whom he married, with their love letters and a letter of Goldsmith to Boswell inviting him to meet Sir Joshua Reynolds. Volume 9 contains Boswell's jaunt to London, in the spring of 1772, with a letter from Goldsmith concerning 'She Stoops to Conquer' and the story of Boswell's efforts to clear his client, John Reid, who was hanged for sheep-stealing in September, 1774. . . .

"Professor Pottle, in introducing the seventh volume, puts his hand upon the heart of the matter when he says that the strain of contempt which the world has been inclined to mingle with its affection for Boswell is ultimately 'due to the fact that he never in any thoroughgoing way, reorganized the dreams and passions of youth in terms of adult existence.' He remained 'Young Boswell' to the end, though one important step toward maturity is shown in the period of his life covered by these journals of 1765. Instead of wanting to be somebody else he had become content to be James Boswell, 'as is.' He owed it, Professor Pottle thinks, to his Corsican experiences, which gave him the name of 'Corsica Boswell.' But while he had gained poise, he had lost none of his flair for associating with great men, and in these journals we are treated to intimate views of many such as they appeared to Boswell, who approached them with easy self-confidence."

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Morticians Acquire "The Body-Snatcher"



Frontispiece and Title Page of Robert Louis Stevenson's "The Body-Snatcher."

A first edition of Robert Louis Stevenson's "The Body-Snatcher" has been acquired by Fairchild Sons, Brooklyn morticians, for inclusion in their library of rare pamphlets and books "on the ways of death," located at the firm's headquarters, 86 Lefferts Place, Brooklyn. The price paid for this choice item, so much sought by collectors of Stevensonia, was not made public.

"The Body-Snatcher" was brought out in

1895 by the Merriam Company, New York publishers. It is a thin little book of less than 50 pages, copiously illustrated. The plot is laid in Edinburgh of the late XIX century and deals with the activities of a gang of thugs whose gruesome "racket" was to supply medical students of that time with bodies for their forbidden experiments. Incidentally the purchase was made Nov. 13, the 80th anniversary of Stevenson's birth.

Americana

An important group of Penn family items will be sold by the American Art Association, New York, the afternoons of Dec. 14 and 15. Included will be the library of the late Mrs. J. H. Bostwick; fine library sets, the property of Samuel A. Goldberg; letters of historical importance from various sources; historical maps from the collections of Mrs. Irving I. Bloomingdale, Daniel H. Hanckel and John W. Haarer.

The Penn items comprise the engrossed letters patent issued to William Penn upon his reinstatement as proprietor of the Province of Pennsylvania; the original receipt from the Indians of the Six Nations for the sum received by them from Thomas and Richard Penn for lands sold, signed by the representatives of these tribes with their totem marks; a copy of Gabriel Thomas' historical and geographical account of the "Province and Country of Penn. and of West New Jersey in America," published in 1698, with a bookplate of Richard Penn.

Also included are letters by Sir Geoffrey Amherst, Commander-in-Chief of the French

and Indian War; a Confederate spy's narrative written in the Capitol Prison; a rare facsimile of the Declaration of Independence of which only a very few copies were struck off for the use of Peter Force and the State Department; a war letter by Benjamin Franklin, written from Passy, Feb. 10, 1782, to Capt. John Barry; a complete O. Henry autograph manuscript, "Adventures in Neurasthenia," on 30 pages; letters by Thomas Jefferson, and other signers of the Declaration of Independence.

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New Benton Murals

[Concluded from page 36]

every picture is a thing I myself have seen and known. Every head is a real person drawn from life. The work is not a satire. It distorts experience only in so far as is necessary in developing relationships where the subjects are treated as lines, volumes, colors and masses."

Benton's first picture deals with that least mechanized section of the country which has a fairly dense population—the deep South. Most of the material came from Georgia and Louisiana. The second panel deals with the

lumber industry, touches on corn and pork and reaches out into the West for wheat. Material from Virginia, Tennessee and Oklahoma. The third is devoted to oil and allied activities, with a section of the old West cattle country. Material from West Texas and New Mexico.

The fourth presents coal—the mining country with its burnt-out hills and workers' shacks being dominant. Material from West Virginia, New York and Alabama. The fifth panel is steel. The entire space is given over to this one subject because of its obvious importance in our present world. Material from Sparrows Point plant of the Bethlehem Steel Corporation. The sixth panel deals with city building,

the material coming from New York city. The seventh and eighth panels leave industry and present a picture of the leisure occupations of urban centers.

The ninth and largest section is a representation of the instruments of power, not a symbol but a selection from fact—steam in the railroad engine, internal combustion in the airplane, the dirigible and the Diesel engine, water power in the dam, spillway and high tension line.

Painting or Periodical?

Though I run my ship on the rocks, it was grand to have sailed the seas.—Henrik Ibsen.

Great Calendar of U. S. and Canadian Exhibitions

Birmingham, Ala.
ANDERSON GALLERIES—Indefinite: Paintings, woodblocks, engravings.

Berkeley, Cal.
BERKELEY ART MUSEUM—Dec.: Paintings, lithographs and wood cuts, Max Weber. *CASA DE MÁNANA*—To Dec. 15: Pastels and wood engravings, Michael Baltekal-Goodman.

Del Monte, Cal.
DEL MONTE ART GALLERY—Dec.: Exhibition of paintings.

Laguna Beach, Cal.
LAGUNA BEACH GALLERY—Dec.: Winter exhibition by members.

La Jolla, Cal.
ART ASSOCIATION—Dec.: Christmas sketches, Los Angeles Art Ass'n; exhibition, La Jolla Art Ass'n.

Los Angeles, Cal.
BARK N' RAGS—Dec.: Etchings, Levon West. **HATFIELD GALLERIES**—Dec.: Watercolors by Arthur B. Davies.

Sacramento, Cal.
KINGSLEY ART CLUB—Dec.: Exhibition of prints.

Santa Barbara, Cal.
ART LEAGUE OF SANTA BARBARA—To Dec. 13: Pastels and oil paintings, Carl Sammons. Dec. 15-27: Members exhibit of small pictures.

San Diego, Cal.
FINE ARTS GALLERY—To Dec. 15: Marines of Guy Rose. To Jan. 2: Fifth Annual Art Guild Exhibition by member of the Art Guild of Fine Arts Ass'n. of San Diego.

San Francisco, Cal.
CALIFORNIA PALACE OF THE LEGION OF HONOR—To Dec. 14: Exhibition by Diego Rivera; exhibition by California artists. To Dec. 31: Newhaus collection of Russian icons; Winckoop collection of Hiroshige prints. **EAST-WEST GALLERY**—Dec.: Decorative painting on silk, wood and canvas, Shirrell W. Graves and Dorothy D. Graves; drawings, W. R. Yelland. **S. & G. GUMP**—Dec.: Paintings by contemporary California artists.

Hartford, Conn.
WADSWORTH ATHENEUM—Dec. 1-15: European and American photographic art. Dec. 15-30: Five modern American artists.

Norwalk, Conn.
SILVERMINE GALLERIES—To Dec. 8: Paintings, water colors and etchings, Bernhard Gutmann.

Wilmington, Del.
WILMINGTON SOCIETY OF FINE ARTS—To Dec. 10: French furniture, collection of Barron Maurice Devaux. Dec. 15-Jan. 5: Glass, ceramics and textiles.

Washington, D. C.
ARTS CLUB OF WASHINGTON—To Dec. 13: Exhibition, Edgar H. Nye and Mabel Mason De Bra. Permanent exhibition by the Circulating Picture Club. Dec. 13-27: Exhibition, Alice Judson, Susan B. Chase. Dec. 27-Jan. 10: Exhibition, Franklyn, Edith Hoyt; sculptures, Sparrows. **CORCORAN GALLERY OF ART**—Dec.: 12th exhibition of Contemporary American Oil Paintings. **GORDON DUNTHORNE GALLERIES**—Dec.: Etchings, Alfred Huttly; water colors, Maxwell Simpson; illuminated books and manuscripts. **PHILLIPS MEMORIAL GALLERY**—To Jan. 25: Pierre Bonnard; panels, Augustus Vincent Tack; Marin, Dove, etc.; America from Eakins to Kantor; Twelve Americans; exhibition of old and modern masters. **UNITED STATES NATIONAL MUSEUM**—(Smithsonian Institution)—To Jan. 4: Bookplates.

Jacksonville, Fla.
WOMAN'S CLUB—To Dec. 16: Graphic Arts (Anderson Galleries, Birmingham, Ala.).

Orlando, Fla.
ORLANDO ART ASSOCIATION—Dec. 13-27: French travel posters.

St. Petersburg, Fla.
ART CLUB—Dec. 10-31 Florida Federation of Arts

Atlanta, Ga.
HIGH MUSEUM OF ART—To Dec. 15: French cahavases, Ossip L. Linde. Dec. 15-30: Collection of etchings and engravings by Baillie; Japanese prints and mandarin squares.

Bloomington, Ill.
ART ASSOCIATION—Dec. 14-Jan. 6: New group by members of the North Shore Arts Ass'n. (A. F. A.).

Decatur, Ill.
DECATUR INSTITUTE OF CIVIC ARTS—Dec. 1930 New York Water Color Rotary (A. F. A.).

Chicago, Ill.
ARTS CLUB—Dec. 5-30: Paintings, Chirico. Dec. 16-30: Paintings, Valentine Prax; drawings, William Littlefield. **CARSON, PIRIE, SCOTT & CO.**—Dec. 5-31: Sporting prints and photographs.

To Dec. 26: Etchings and drawings, Marguerite Kirmse. **CHICAGO GALLERIES ASSOCIATION**—Dec. 3-31: Members exhibition. **CHESTER H. JOHNSON GALLERIES**—To Dec. 8: Abstract and cubistic paintings, Picasso, Picabia, Braque, Metzinger, Severini, etc. **LAKESIDE PRESS GALLERIES**—Dec.: Contemporary American book illustration, W. A. Dwiggins, Rockwell Kent, Rudolph Ruzicka, Edward A. Wilson. **MIDLAND CLUB**—To Dec. 13: Paintings, lithographs, dry points, Diana Thorne. Dec. 14-31: Water colors and small bronzes. Oscar Yamпольsky. **PALETTE & CHISEL CLUB**—To Dec. 17: Annual sketch and small picture exhibit.

Rockford, Ill.
ROCKFORD ART ASSOCIATION—Dec.: Japanese prints; wood block prints, Gustav Bauman.

Peoria, Ill.
ART INSTITUTE—To Dec. 10: Members of the North Shore Arts Ass'n. (A. F. A.).

Springfield, Ill.
ART ASSOCIATION—Dec.: Japanese prints; ancient and modern embroideries; ceramics, etc.

Indianapolis, Ind.
JOHN HERRON ART INSTITUTE—Dec.: Elihu Vedder memorial exhibition; drawings and lithographs, Jose Clemente Orozco; arts and crafts of the American Indian. **LIEBER GALLERIES**—To Dec. 6: Brown county artists.

Richmond, Ind.
ART ASSOCIATION—Dec.: Water colors (A. F. A.).

Davenport, Iowa
MUNICIPAL ART GALLERY—Dec.: Paintings by contemporary Canadian artists (A. F. A.).

Dubuque, Iowa
ART ASSOCIATION—Dec.: Pictures by children of the Cizek School, Vienna

Des Moines, Iowa
CITY LIBRARY GALLERY (Des Moines Ass'n. of Fine Arts)—Dec.: Water color decorations, Eugene Savage.

Wichita, Kan.
ART ASSOCIATION—Dec.: Paintings by California artists.

Lexington, Ky.
UNIVERSITY OF KENTUCKY (College of Arts and Sciences)—Dec. 6-20: Graphic processes (A. F. A.).

Louisville, Ky.
J. B. SPEED MEMORIAL MUSEUM—Dec.: Collection from the Phillips Memorial Gallery (A. F. A.).

Portland, Me.
L. D. M. SWEAT MEMORIAL MUSEUM—Dec.: Paintings, Joseph B. Kahill.

Baltimore, Md.
MARYLAND INSTITUTE—Dec.: Paintings, Donald Coale. **PURNELL GALLERIES**—Dec.: Contemporary etchings; old paintings.

Amherst, Mass.
AMHERST COLLEGE—To Dec. 15: Japanese prints, Group A (A. F. A.).

Boston, Mass.
MUSEUM OF FINE ARTS—To Dec. 14: Mediterranean embroideries; Russian icons (American Russian Institute); XVIII century French designs; Mexican art (A. F. A.); domestic silver; paintings by Rabindranath Tagore. **BOSTON ART CLUB**—To Dec. 10: Paintings, Daphne Dunbar. **CASSON GALLERIES**—Dec.: Pencil drawings, Stanley W. Woodward; Marine etchings, C. J. A. Wilson. **DOLL & RICHARDS**—To Nov. 9: Water colors, Charles E. Heil; wood carvings, Dr. Lewis W. Hill. To Dec. 16: Paintings, A. Sheldon Pennoyer. To Dec. 13: Etchings and dry points, Sean Gallagher. **GUILD OF BOSTON ARTISTS**—To Dec. 13: Paintings, Harry Sutton, Jr. **SOCIETY OF ART AND CRAFTS**—Dec.: Exhibit and sale of Christmas cards. **ROBERT C. VOSE GALLERIES**—Dec.: Paintings by old and modern masters. To Dec. 6: Paintings, Jonas Lie. Dec. 8-27: Paintings and etchings, Diana Thorne. **GOODMAN GALLERIES**—Dec.: Miscellaneous Prints and drawings.

Cambridge, Mass.
FOGG ART MUSEUM—Dec.: Loan exhibition of the works of William Blake.

Hingham Center, Mass.
PRINT CORNER—Dec.: Block prints in color; landscapes, Frances Gearhart. To Jan. 3: Third International Exhibition of Prints.

Detroit, Mich.
DETROIT INSTITUTE OF ARTS—To Dec. 21: Contemporary Japanese painting of the Araki School; Paintings, Foujita; Tenth International Water Color Exhibition; paintings, John Carroll.

Grand Rapids, Mich.
GRAND RAPIDS ART ASSOCIATION—Dec.: Grand Rapids artists; portraits, Alexander Flynn; Japanese brocades; photographs, Paul D. Towne. **PUBLIC LIBRARY**—Dec.: Indian Art (A. F. A.).

Muskegon, Mich.
HACKLEY GALLERY OF FINE ARTS—Dec.: Exhibition of Old Master Prints, Durer, Rembrandt, Whistler, Daubigny, Zorn, etc.; contemporary print masters, John Taylor Arms, Fisher, Handforth, Partridge, Meissner, Kent, etc.

Minneapolis, Minn.
MINNEAPOLIS INSTITUTE OF ARTS—Dec.: Old Japanese prints; prints from the Herschel V. Jones collection; wood block prints, Clare Leighton; Chinese, Near Eastern and Egyptian antiquities from the Lily Place collection; Persian miniatures presented by George D. Pratt; Chinese jades and porcelains and Persian pottery from the Alfred F. Pillsbury collection. **MOORE & SCRIVER ART GALLERIES**—Dec.: Paintings, Louise Kelly, Elsy Hovald; Pastels, Agnes Lincoln; etchings, A. Zorn and Joseph Pennell.

St. Louis, Mo.
CITY ART MUSEUM—Dec.: Paintings, Cleveland artists; Austrian architecture. **FRANCIS D. HEALY GALLERIES**—Dec. 1-15: Paintings and sketches, Paul Cornoyer. Dec. 15-30: Paintings and pencil drawings, Wallace Bassford. **NEW-HOUSE GALLERIES**—Dec.: Exhibition of small bronzes. **ST. LOUIS ARTISTS' GUILD**—To Jan. 5: 18th annual exhibition of paintings and sculpture by St. Louis artists.

Omaha, Neb.
ART INSTITUTE—Dec.: Ninth annual exhibition of the work by artists of Nebraska.

Hanover, N. H.
DARTMOUTH COLLEGE—To Dec. 5: Exhibition of ceramics and terra cottas of Paul St. Gaudens.

Cape May, N. J.
CAPE MAY COUNTY ART LEAGUE—To Dec. 19: Philadelphia Chapter A. I. A. (A. F. A.).

Montclair, N. J.
MONTCLAIR ART MUSEUM—To Dec. 21: Exhibition of decorative arts.

Newark, N. J.
NEWARK MUSEUM—Dec.: American primitive paintings; Mediterranean culture; Arts of old Japan; American painting (1700-1900); Vergil exhibit; Modern American paintings and sculpture.

Binghamton, N. Y.
ART GALLERY AND MUSEUM OF THE PUBLIC LIBRARY—Dec.: Second annual small picture exhibit by members of the Binghamton Society of Fine Arts.

Briarcliff Manor, N. Y.
DOW SCHOOL—To Dec. 12: Water colors, American Water Color Society, New York Water Color Society.

Brooklyn, N. Y.
BROOKLYN MUSEUM—Dec. 5-31: Costume and stage designs for the Little Theatre Opera Co. **PRATT INSTITUTE**—Dec.: Work of instructors.

Elmira, N. Y.
ARNOT ART GALLERY—Dec.: Block prints, Leo J. Meissner.

New York, N. Y.
METROPOLITAN MUSEUM—International exhibition of contemporary metal work and cotton

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textiles (A. F. A.); early Italian engravings; Peruvian textiles; French painted and embroidered silks of the XVIII century. To Dec. 14: Loan exhibition of Japanese sword furniture; Japanese peasant art; prints, selected masterpieces. **ARTHUR ACKERMAN & SON**—Dec.: Water color drawings of duck hunting, J. D. Knop; XVIII century color prints and drawings; wax miniature portraits, Ethel Francis Mundy. **THOMAS AGNEW & SONS**—Dec.: Exhibition by contemporary British artists. **AMERICAN ART GALLERIES**—To Dec. 6: English portraits, John Wells; pastel portraits, Harry Solon. Dec. 8-20: Favai of Venice; Paintings, Marie Bonnier; Stickney Glazes; paintings, John Dix. **ARGENT GALLERIES**—Dec. 1-27: Annual Sketch and Craft Exhibition by National Ass'n. of Women Painters and Sculptors. **ART CENTER**—To Dec. 7: Buswell-Hammond collection of early American glass. To Dec. 10: Work by young artists, selected by Guy Pene du Bois. Dec. 1-13: Books, designed and printed by William Edwin Rudge. To Dec. 24: Greeting cards, Art Alliance of America. To Dec. 27: Paintings, Josephine Gridley. Dec. 7-28: Work by pupils and faculty of the Reimann School, Berlin, Germany. Dec. 13: Reproductions of stained glass windows in European cathedrals (Zettler Studios). **BABCOCK GALLERIES**—To Dec. 13: Paintings, Andrew Winter. Dec. 15-Jan. 15: Paintings, Thomas Eakins. **BAB-BIZON-PLAZA ART GALLERIES**—To Dec. 14: Exhibition of paintings by Michel Jacobs and his students of the European-African tour. **BELMONT GALLERIES**—Permanent exhibition of Old Masters. **BOURGEOIS GALLERIES**—Dec.: Paintings, Dr. Stan Bauch. **BRUMMER GALLERIES**—Dec.: Paintings, Pierre Roy. **OTTO BURCHARD & CO.**—Dec.: Animal motives in early Chinese art. **D. B. BUTLER & CO.**—Dec.: New York views, Currier & Ives prints. **FRANS BUFFA & SONS**—Dec.: Paintings of Norway, William H. Singer, Jr. **CALO ART GALLERIES**—Dec.: Paintings by Americans and foreign artists. **LEONARD CLAYTON GALLERY**—To Dec. 15: Animal drawings, Herman Palmer. **CHAMBRUN GALLERIES**—To Dec. 21: A century of French etchings, from Delacroix to Picasso. **CENTRAL SYNAGOGUE COMMUNITY HOUSE**—To Dec. 15: Paintings and drawings, Fred Taubes; etchings, Isaac Freedlander. **CONTEMPORARY GALLERIES**—To Dec. 6: Etchings and lithographs, Etchers Guild. **DELPHIC STUDIOS**—Dec.: Mexican group exhibition. Permanent: Works of Orozco. **DOWNTOWN GALLERY**—To Dec. 6: Paintings, Glenn Coleman. **DUDENSING GALLERIES**—To Dec. 14: Paintings, Peppino Mangravite; water colors, M. S. Hite. Dec. 16-Dec. 28: Paintings, M. Collison; Christmas gift exhibit, small paintings, water colors, etchings and sculpture. To Dec. 14: Paintings, Inukai; miniatures Leize Rose. **DURAND-RUEL GALLERIES**—To Dec. 23: Paintings, Maxime Maufra. **EDUCATIONAL ALLIANCE ART SCHOOL**—Dec.: Reproductions of drawings by Hans Holbein. (A. F. A.). **FERARGIL GALLERIES**—To Dec. 8: Drawings of Hawaiians, Madge Tennent. **FIFTEEN GALLERY**—To Dec. 6: Paintings, William A. Patty. **FIFTY-SIXTH STREET GALLERIES**—To Dec. 6: sculpture, Count Hans Harrach. **G. R. D. STUDIO**—To Dec. 20: Christmas selling show, small paintings, prints and sculpture; exhibitions by contemporary artists. **PASCAL M. GATTERDAM**—Dec.: Exhibition of paintings. **GROLIER CLUB**—To Dec. 10: Exhibition of XV century wood cuts. **HACKETT GALLERIES**—To Dec. 20: Paintings, Jacob Getlar Smith. **HARLOW, MACDONALD & CO.**—To Dec. 25: Etchings and drawings of dogs, Marguerite Kirmse. **MARIE HARRIMAN GALLERIES**—Dec.: Exhibition, Goerg. **HEARNS** (Toy Dept.)—To Dec. 25: Christmas decorations and wall panels, by the Rhina Burton Studios. **HYMAN & SON**—Dec.: Old portraits and decorative paintings. **THOMAS J. KERR**—Dec.: Paintings, tapestries and antique furniture. **KLEINBERGER GALLERIES**—Dec.: Special exhibition of Old Masters. **FREDERICK KEPPEL & CO.**—Lithographs from Delacroix to Derain. **M. KNOEDLER & CO.**—Dec.: English mezzotints, XV and XVI century etchings, engravings and woodcuts. **LUCY LAMAR GALLERIES**—Dec.: Special exhibition of old and modern masters. **JOHN LEVY GALLERIES**—To Dec. 6: Paintings, Don Angelo Recalvi. **MACBETH GALLERY**—Dec.: Exhibition by a group of the Younger Artists; etchings, Ernest Haskell. **MILCH GALLERIES**—To Dec. 13: Paintings, Power O'Malley; etchings of dogs, Diana Thorne; New England landscapes, Charles M. Cox. **MONTRROSS GALLERY**—To Dec. 20: Paintings, Rubin. Dec. 22-Jan. 3: Water colors, Otis Oldfield. **MORTON GALLERIES**—To Dec. 8: Paintings and graphic arts, Eugene C. Fitch. Dec. 8-29: Paintings, Horace Armistead; water colors, Clara Lea Cousins; paintings, graphic arts and monotypes, Sam Weinik. **MUSEUM OF FRENCH ART**—To Dec. 20: La Gravure Moderne. Dec. 26-Jan. 10: Competitive exhibition of designs for the costumes of the Beaux Arts Ball. **MUSEUM OF MODERN**

ART—Dec. 4—Jan. 5: Paintings and sculpture by living Americans. **NATIONAL ACADEMY OF DESIGN**—To Dec. 21: Exhibition by members. **NATIONAL ARTS CLUB**—To Dec. 26: Eighth annual exhibition of books of the year. **NEW ART CIRCLE**—To Dec. 13: Water colors, Erich Heckel. **NEWHOUSE GALLERIES**—Dec.: XVIII century landscape and portraits. **J. B. NEUMAN**—Dec. Living art and International moderns. **ARTHUR U. NEWTON GALLERIES**—Dec.: XVIII century English portraits and sporting pictures. **RALPH M. PEARSON STUDIO**—Permanent exhibition of rugs and wall hangings designed by American artists. **PENTHOUSE GALLERIES**—To Dec. 18: Modern German painters. **POTTERS SHOP**—Dec.: Pottery and ceramic sculpture by American potters. **PUBLIC LIBRARY** (Print Room)—Dec.: Christmas cards by American artists. **REINHARDT GALLERIES & GOLDSCHMIDT GALLERIES**—Dec.: Exhibition of the Guelph Treasure. **ROERICH MUSEUM**—To Dec. 15: Paintings, water colors and drawings, Natalie Hays Hammond. Dec. 18-31: Old Master's drawings from the collection of Prof. Frank Jewett Mather. **SALMAGUNDI CLUB**—To Dec. 14: Annual exhibition of thumbtumb sketches. **JACQUES SELIGMANN & CO.**—Dec.: Water colors and drawings, Seurat, Van Gogh, Segonzac and Matisse. To Dec. 6: Portraits, Harrington Mann. **SCHULTHEIS GALLERIES**—Permanent exhibition of paintings by American and foreign artists. Dec.: Collection of French and Austrian bronzes and paintings. **E. & A. SILBERMAN**—Dec.: Old Masters and antiques. **MARIES STERNER GALLERIES**—To Dec. 15: Paintings and lithographs, Mary Seaman. **VAN DIEMEN GALLERIES**—To Dec. 6: Paintings by Venetian Masters. **WILDESTEIN & CO.**—Dec.: Paintings of Versailles, Eugene Delaporte. **CATHERINE LORILLARD WOLFE ART CLUB**—Dec.: Members exhibition of summer sketches. **HOWARD YOUNG GALLERIES**—Dec.-Jan. Old and modern paintings.

Rochester, N. Y.

MEMORIAL ART GALLERY—Dec.: Second International Salon of Photography; "Fifty Books of the Year"; modern French art. **ROCHESTER ATHENAEUM AND MECHANICS INSTITUTE**—Dec. 4-18: Royal Society of British Artists (A. F. A.).

Saratoga Springs, N. Y.

SKIDMORE COLLEGE—To Dec. 19: The Art of the Early book.

Syracuse, N. Y.

MUSEUM OF FINE ARTS—Dec.: Water colors, oils, Mary S. Powers. To Dec. 20: Small soap sculpture.

White Plains, N. Y.

WHITE PLAINS HIGH SCHOOL—To Dec. 20: Work by N. Y. City High School pupils.

Akron, O.

ART INSTITUTE—To Dec. 14: Paintings by Wood and Carl Woolsey. Dec.: One-Picture Exhibit, Inness (A. F. A.). To Dec. 15: Colored wood sculptures and dolls, Mrs. O. L. McCracken, Dec. 2-30: Stained glass by Reynolds, Francis and Rohrstock. Dec. 15-Jan. 4: Paintings by "Fourteen Akron Men."

Athens, O.

OHIO UNIVERSITY—To Dec. 23: Paintings by the faculties of Ohio State University, Columbus Art School and Ohio University.

Cincinnati, O.

CINCINNATI ART MUSEUM—Dec. 7-28: Modern Japanese prints. Dec. 7-Jan. 18: Modern and French XIX century prints. Dec. 7-14: Architectural drawings by Cincinnati architects. Dec. 21-Jan. 18: Paintings, Andre Derain. **CLOSSON GALLERIES**—Dec. 1-13: Gorham bronzes, Gorham Co.

Cleveland, O.

CLEVELAND MUSEUM OF ART—To Dec. 7: Eighth exhibition of water colors and pastels. Dec.-Jan. 4: Exhibition of South Asiatic art. To Jan. 4: Prints, loaned by members of The Print Club. **CLEVELAND SCHOOL OF ART**—Dec. 1-27: Cheney silks (A. F. A.). **KORNER & WOOD GALLERIES**—To Dec. 6: Etchings, Samuel Chamberlain. **SETH H. LEAMON GALLERY**—To Dec. 10: Original drawings by Covarubias.

Columbus, O.

COLUMBUS GALLERY OF FINE ARTS—To Dec. 20: Columbus Art League Annual Thumb Box Exhibit and black and white show; first annual exhibit of Camera Pictorialists.

Dayton, O.

DAYTON ART INSTITUTE—To Dec. 20: Skow & Fromkes exhibition (Milch Galleries).

Youngstown, O.

BUTLER ART INSTITUTE—Dec.: Paintings by American artists (College Art Ass'n).

Chickasha, Okla.

OKLAHOMA COLLEGE FOR WOMEN—To Dec. 23: Flower and still life subjects (A. F. A.).

Norman, Okla.

UNIVERSITY OF OKLAHOMA ART SCHOOL—To Dec. 15: Paintings, Edward Bruce.

Toronto, Can.

FINE ART SOCIETY—Dec.: Exhibition of paintings and sculpture.

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Portland, Ore.

ART ASSOCIATION—Dec.: Water colors, Carroll Bill; small sculpture and print exhibitions from the College Art Ass'n.

Bethlehem, Pa.

LEHIGH UNIVERSITY ART GALLERY—To Dec. 19: Woodcuts, Prescott Chaplin; lithographs, Saul Raskin.

Harrisburg, Pa.

ART ASSOCIATION—To Dec. 15: French peasant costumes (A. F. A.).

Philadelphia, Pa.

ART ALLIANCE—To Dec. 6: James Reid's prints of the "Life of Christ." Dec. 9-23: Oils and water colors, Charles W. Hawthorne. To Dec. 24: Annual exhibition of prints. To Dec. 6: Paintings, Norbert Heermann. **ART CLUB**—Dec. 4-26: 37th annual Club exhibition. **CRILLON GALLERY**—To Dec. 20: Paintings and drawings, Kadar Bela. **PENNSYLVANIA ACADEMY OF FINE ARTS**—To Dec. 7: 28th annual exhibition of water colors and black and white. **PRINT SKETCH CLUB**—To Dec. 7: Fellowship annual exhibition of water colors and black and whites. **PRINT CLUB**—Dec.: Christmas cards, etchings, block prints by Phila. artists.

Pittsburgh, Pa.

CARNEGIE INSTITUTE—To Dec. 7: 29th International Exhibition of Contemporary Paintings. **WINDERLY ART GALLERY**—Dec. 10-20: Hand wrought jewelry, Frank Gardner Hale.

Westchester, Pa.

STATE TEACHERS COLLEGE—Dec. 10-20: Facsimiles of works by French, German and Dutch modernists (A. F. A.).

Wilkes-Barre, Pa.

WYOMING VALLEY WOMAN'S CLUB—To Dec. 23: Oils and water colors, Herbert N. Hooven.

Providence, R. I.

RHODE ISLAND SCHOOL OF DESIGN—Dec.: Original drawings from the collection of John Nicholas Brown; Dutch paintings of the middle XIX century. **TILDEN-TURBER GALLERIES**—To Dec. 13: Water colors, H. Anthony Dyer and Nancy Dyer. To Dec. 6: Etchings, Marguerite Kirmse. **NATHANIEL M. VOSE**—Dec.: Paintings, Charles Curtis Allen; etchings by Dutch, French and English masters.

Memphis, Tenn.

BROOKS MEMORIAL ART GALLERY—Dec.: American Conservative and Progressive Paintings (College Art Ass'n), oil paintings, water colors, commercial and craft work (Memphis Art Guild).

Dallas, Tex.

DALLAS PUBLIC ART GALLERY—Dec.: Russian paintings and Russian art loaned by Theodore Kosloff. Dec. 11-Jan. 11: Paintings, Jean Crawford Adams. **HIGHLAND PARK ART GALLERY**—To Dec. 20: Paintings, Byron B. Boyd. Dec.: Paintings, Tao-Santa Fe artists.

Beaumont, Tex.

TYRRELL PUBLIC LIBRARY—Dec.: Student work from the N. Y. School of Fine and Applied Art (A. F. A.).

Houston, Tex.

MUSEUM OF FINE ARTS—Dec. 7-28: "A" and "B" circuits, Southern States Art League; oils and lithographs, William S. Schwartz; work of New Orleans Potters. Dec. 17-31: "Fifty Prints of the Year." **HERZOG GALLERIES**—Dec.: XVII and XVIII century textiles and old English portraits.

Fort Worth, Tex.

MUSEUM OF ART—Jan.: 22nd annual exhibition of paintings by American artists (A. F. A.).

San Antonio, Tex.

WITTE MEMORIAL MUSEUM (San Antonio Art League)—Dec.: Portraits. **MILAM GALLERIES**—Dec.: Portraits, paintings, etchings, artistic iron. George H. Taggart; etchings, Mary Bonner.

Salt Lake City, Utah

W. M. McCONAHAY GALLERIES—Permanent exhibition of Western paintings, John Fery.

Seattle, Wash.

UNIVERSITY OF WASHINGTON—To Dec. 20: Contemporary French paintings, (College Art Ass'n); French paintings (Mr. and Mrs. Preston Harrison Gallery, Los Angeles Museum).

Wheeling, West Va.

ART CLUB—Dec. 5-20: Art of the Southwest (A. F. A.).

Madison, Wis.

UNIVERSITY OF WISCONSIN—To Dec. 15: Illustrations and drawings, American illustrators. To Dec. 7: Paintings, Morris Topchevsky. Dec. 9-Jan. 3: Contemporary American paintings (College Art Ass'n).

Milwaukee, Wis.

ART INSTITUTE—Dec.: First International Exhibition of Lithography and Wood Engraving; Arthur B. Davies memorial exhibition; aquarelles, Homer Ellerton; Christmas cards, Wisconsin Society of Applied Arts. **MILWAUKEE JOURNAL GALLERY**—Dec.: 21st exhibition of Wisconsin artists.

Oshkosh, Wis.

OSHKOSH PUBLIC MUSEUM—Dec.: Banners from Tibet.

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Toledo Starts a "Children's Museum News"



A Primary Class Studies Art.

Blake-More Godwin, director of the Toledo Museum of Art, has taken a new step in the education of children in art appreciation. This is the publication of a special museum bulletin, the *Children's Museum News*, written in a style comprehensible to the child and devoted to appreciative analyses of works of art in the museum's collection, articles on art activities and other items of interest to children. The bulletin is to be sent to members of the mu-

seum and also distributed to those of the younger generation who are regular in their attendance at the various classes of the school of design, the art talks and the motion pictures.

The leading article in the first number just issued is devoted to "A Greek Myth in Tapestry," in which the museum's XVI century Flemish tapestry is reproduced as an example. In simple yet clear language the work is described. Then the story of the subject, "The Calydonian Boar Hunt," is given in fairy tale style. Other articles are given over to lessons in design, art talks and motion pictures.

Reproduced herewith is a section of the primary class in art.

Scintillating Talk

Modernism in sculpture, painting and architecture was discussed by a group of speakers in informal talks at the Town Hall Club, New York, recently. According to the *New York Times*, Harvey Wiley Corbett, prominent architect, defined modernism as "a freeing of the shackles of style that for years have forced architects to erect duplicates of Grecian temples for bank buildings, regardless of modern requirements for light, air and utility. The threat of modernism, he declared, is that it may become simply another creed, or fashion.

"Leo Katz discussed the effect of the social tempo on design. George Howe said modernistic art owed its vogue to the appeal that its simple, austere beauty has for the younger generation.

"Lee Simonson, talking on 'modern art with a small a,' said most art was exhibition material and not attached to life."

Frank Zozzora to Teach

Frank Zozzora, former instructor of drawing and painting at the University of Idaho and Carnegie Institute of Technology, has been appointed to the art faculty of the University of Wisconsin as instructor of drawing. Mr. Zozzora studied under Eugene F. Savage and Frank Bicknell.

The ART DIGEST will be sent to students at half price—12 numbers for \$1.00.

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Color Permanence

"Many strange sources were resorted to by the early painters to obtain colors that were strong, varied and permanent," wrote Kenneth Callahan, himself an artist, in the Seattle *Town Crier*. "Artists prepared their own products, grinding their colors, making their brushes, etc.

"There are countless stories of amusing and pathetic investigations. One story is of a painter who chewed a certain root; the brownish juice he extracted, he employed in his painting. Some colors have been known and used for a great length of time. Pliny, in his *Naturalis Historia*, A. D. 77, speaks of the lake colors used by the early Italian artists, taken from the scum (daccia) formed on the dye vats. Pliny also speaks of genuine vermilion derived from sulphur and mercury, known and used by the Egyptians and the Chinese in 400 B. C.

"Early lake colors were obtained from lac cochineal, Persian berry, Brazil wood, etc. Now, however, for the most part, they are made synthetically.

"Manufacturers of paints today manufacture to satisfy the demands of the artists, or I should say customers, and are quite naturally in the manufacturing business to create wealth and not to insure artists permanence in their work. Many so-called permanent colors are not permanent in the ordinary practice of painting, and a great many are totally unfit for any degree of permanence. What artist hasn't had cause to regret at some time his use of emerald green with flake white, or chrome yellow and Prussian blue.

"A palette that is permanent when applied to ordinary canvas and exposed under ordinary climatic conditions, the colors of which can be mixed together freely and not blacken or lose brilliancy, according to the best available authorities, consists of the following:

"In oil—alizarin crimson, Chinese vermilion, cadmium yellow, yellow ochre, viridian, French ultra-marine, burnt umber, zinc white, and ivory black.

"In water color—vermilion, alizarin crimson, viridian, permanent yellow, yellow ochre, French ultra-marine, and raw umber.

"These colors, if pure, are permanent, and it is easy to detect the purity of colors by testing with a re-agent. Sodium sulphide with water, an ounce to a pint, will blacken any paint containing lead or copper. Alcohol can be used to detect the adulteration of paints and dyes.

"Many artists use extensive palettes today, and the more colors one uses the more chance of a lack of permanency. Nearly all the earlier painters' palettes consisted of few colors. The most simple show the least blackening today. The average painter used four colors; an elaborate palette consisted of seven colors. Valasquez used four colors: red, black, yellow and white. The tragic blackening of Whistler's paintings, those in the Metropolitan, for instance, is an example of what can happen.

"No one who has any claim to the title of artist can afford to gamble with the chance of his paintings blackening. Today there is an unlimited number of colors. One of the world's leading paint manufacturers lists 233 separate colors available to artists; 125 of these are listed as permanent colors."

A New Art School

A new art school, the Watson-Guphill School of Art, has been organized in Brooklyn by Ernest W. Watson and Arthur L. Guphill, who were for many years associated with Pratt Institute. The Watson-Guphill School is beginning its work with Saturday and evening

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classes in pencil and pen sketching, architectural rendering and block printing, the courses in which the two founders specialize. Regular full-time day courses will begin Feb. 2, classes in illustration, advertising art, applied design and teacher training being added at that time. Galleries for one-man and group exhibitions will be opened in the school building.

Mr. Watson leaves his position on the faculty of the Evening Art School of Pratt Institute in order to develop some new ideas which he has in art education. In 1914 Mr. Watson together with Raymond P. Ensign founded the Berkshire Summer School of Art. He withdrew from that school in 1923 to devote himself to block prints and pencil illustration. In this latter field he is best known as the artist of the Eldorado Pencil Page. His recent book, "Linoleum Block Printing," is the first of a series he is writing on art subjects.

Mr. Gephill, a registered architect, was trained at Pratt Institute and the Massachusetts Institute of Technology, and has practiced architecture in New York. For many years he has taught and lectured in the Interior Decoration department at Pratt, and has been architectural rendering instructor there. He is the author of "Sketching and Rendering in Pencil" and "Drawing with Pen and Ink."

Exercise and Art

There is an art teacher, Mrs. Florence Crane, out in Westchester, N. Y., who starts her drawing classes with exercises. Not to develop muscles but to produce rhythm and freedom of movement. The grace and freedom in turn produce art, she thinks.

Mrs. Crane believes a teacher should consider these questions concerning a pupil: "Is his body free and are his movements rhythmic? Are his feelings governing the work in question, or are they inhibited? Is his imagination awake and active?" If the answer is negative, the teacher must learn to release the child physically and emotionally.

THE ART DIGEST will be sent to students at half price—12 numbers for \$1.00.

League Department

[Concluded from page 35]

it is also an invaluable recording of a technique now almost lost.

"THE SILVERSMITH"

An outstanding craftsman, Mr. Arthur J. Stone, cooperated in the making of this film on one of the oldest of the practical arts.

There is a positive fascination in seeing a plain ribbon of silver develop into a beautifully balanced teaspoon. The handle is narrowed and lengthened, the bowl widened and shaped, and the surface finished smoothly. As the work progresses, the silversmith uses differently shaped anvils and a surprising variety of mallets and hammers.

Never before has the technic of this ancient craft been illustrated with such simplicity and clarity—a film of absorbing interest.

NATIONAL EXECUTIVE COMMITTEE

Mr. H. Van Buren Magonigle, Fellow A. I. A. has accepted his appointment to serve as a member of this important committee.

VESTAL DESIGN COPYRIGHT BILL

Work on behalf of the passage of this bill by the Senate at the coming session of Congress has been centered on the League's National Chairman of the Committee on Legislation, Mr. Albert T. Reid, by the Society of Illustrators and the Artists' Guild. It is such collaboration and simplification of effort that the League seeks at all times.



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SECRETARY AND EDITOR:
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154 West 57th St., New York City

TREASURER:
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137 East 66th St., New York City

OBJECT: To promote the interests of contemporary American artists

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MEETING OF NEW YORK DISTRICT REGIONAL CHAPTERS IN THE VANDERBILT GALLERY OF THE FINE ARTS BUILDING, 215 WEST 57th STREET, NEW YORK CITY, WEDNESDAY EVENING, DECEMBER 17th AT 8 O'CLOCK

THE UNIVERSITY FILM FOUNDATION TO GIVE A PRE-VIEW OF RECENTLY COMPLETED SERIES OF FILMS DEMONSTRATING TECHNICS OF VARIOUS ARTS, PRODUCED FOR THE MUSEUM OF FINE ARTS IN BOSTON.

AN EVENING OF FRIENDLY CONTACT OF ART WORKERS AND OF ART LOVERS.

All members within reach of New York are cordially invited to be present, and to bring with them friends, artists and lay, who would be interested in our thriving, nationwide American Artists Professional League.

Our Regional Chapters are now beginning to function. Almost simultaneously, as far apart as Portland, Ore., and New York City, the month of December will see evenings of real interest planned to bring together and to increase the acquaintance and personal contacts of professional artists and of art lovers.

Through the University Film Foundation of Cambridge, Mass., part of the evening in New York will be devoted to a view of films demonstrating creative arts and crafts.

We will see the works of months reviewed in a few minutes. Only through the medium of motion pictures is so quick and thorough a grasp possible.

"SCULPTURE IN STONE"

"Sculpture in Stone" demonstrates the creation in York marble of a crouching jaguar. It is the work of Anna Hyatt Huntington. The film depicts the whole process—the crude block of marble, the roughing out by the stone carvers under the direction of the sculptor, and the final creative effort of the artist. Details of technique are shown vividly throughout the progress of the work, and there are frequent close-ups of the tools in actual use. At length there emerges from the block of marble a beast of the jungle, vibrant with life.

"FROM CLAY TO BRONZE"

This film demonstrates the making of a bronze cast by the sand mould method. Of all the numerous steps, perhaps the most spectacular is this pouring of the molten bronze at 1,900 degrees Fahrenheit.

At this and at many other points in the series of difficult processes, a single false step would mean the complete destruction of many weeks of effort.

The observer feels, at the end of this remarkable film, that he understands both modeling and casting.

"THE ETCHER'S ART"

At the request of the Museum of Fine Arts of Boston, the widely-known artist Frank W. Benson lent his cooperation to the University Film Foundation for this production. Mr. Benson has achieved an international reputation for his etchings of wild fowl.

The artist begins by transferring a pencil sketch by pressure to the coated and smoked surface of a copper plate. Then, guided by

the faintly visible lines, Mr. Benson's delicate needle cuts through the coating, thus exposing the copper along the lines of the drawing.

When the hundreds of lines which compose an etching are all exposed, the artist floods his plate with acid to etch them in the copper. He then cleans his plate, inks it, and pulls a proof.

Corrections or additions are made by "stopping out" the satisfactory portions with shellac and re-etching the rest with drops of diluted acid brushed on with a feather. A limited edition is run off, and the plate "destroyed" by scoring the surface.

Never before has there been available a complete and clear presentation of this interesting subject.

"THE LAST OF THE WOOD ENGRAVERS"

To preserve and make available for posterity the extraordinary technique of Mr. Timothy Cole, last of the great wood engravers, the Boston Museum of Fine Arts commissioned the University Film Foundation to produce this picture.

His subject in this film is the El Greco masterpiece, "Fray Feliz Hortensio," in the Boston Museum. He studies the painting exhaustively, making elaborate notations. With a reproduction of the painting to guide him, Mr. Cole chooses a carefully sharpened graver and begins to cut the lines in the block of boxwood.

Unlike the etcher or drypoint artist, who prints his picture from ink-filled "intaglio" lines, the wood engraver prints from the uncut "relief" areas of the block.

From time to time he rubs white powder into the lines to judge the progress of the work. When the block is nearly completed he returns to the Museum for further study of the original painting, and then adds his final touches.

A particular feature of this interesting film is the large number of extreme closeup views of the actual tool work, showing very clearly the almost unbelievably delicate precision with which Mr. Cole cuts his lines into the wooden block.

"The Last of the Wood Engravers" is not only a picture which holds the attention, but [Continued back on page 34]

THE ARTISTS' BRUSH AND COLOR CORPORATION

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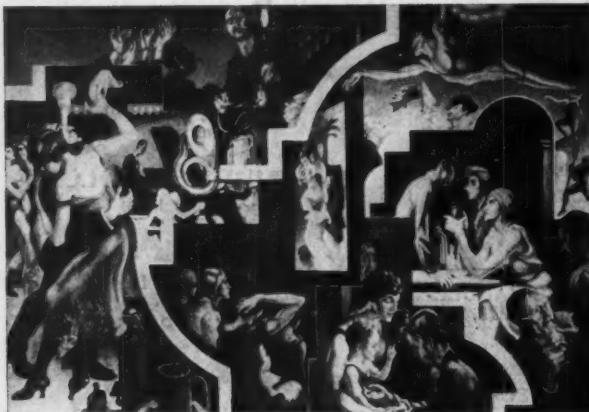
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The advertising columns of THE ART DIGEST have become a directory of the art schools of America.

Benton in New Set of Murals Interprets the Life of His Age



City Activities—Dance Hall; Motion Picture Theatre; Social Worker; Soda Fountain; Circus; Stock Market; Speakeasy; Home Still. Copyright by New School of Social Research.



City Activities—Burlesque Show; Amusement Park; Boxing Bout; The Subway; Salvation Army; Street Speakers; Soapbox Speaker. Copyright by New School of Social Research.

Thomas Hart Benton has just completed a series of murals depicting "America Today" for the New School of Social Research, New York. Four of them are reproduced on this page. They constitute an interpretation of this artist's direct reactions to the contrasts of American life—an interpretation particularly interesting because of Benton's birth, environment and tradition. Born at Neosho, Missouri, in 1889, the artist came from that hardy pioneer stock which drifted into Tennessee and Kentucky through the Cumberland Gap over the trail blazed by Boone and Clark. His father, a kinsman of that old American statesman, Thomas Hart Benton, (called "Old Bullion" from his insistence on the tested virtues of "hard money" in the days when his life-long friend, Andrew Jackson, was fighting so strenuously against a national bank), came from a pioneer family of Tennessee, and his mother from a Kentucky family which early settled in Texas.

With such an inheritance and with a boyhood spent where Missouri, Arkansas and the Indian Territory touched, Benton has an instinctive no less than a cultivated feeling for the life he portrays on his canvas. If, as so many art critics maintain, an artist is great in so far as he reflects the life of his own age, perhaps Benton will some day march with the old masters.

The elder Benton spent many years in Congress and the son lived much in Washington until he was sixteen. Champ Clark, Vest, Bryan, Dockery and other conspicuous figures of their school were constant visitors at the Benton home and politics was the daily theme of conversation. It was taken for granted that the boy, too, would go into politics by way of the law. "But I had no taste for study," he confesses. "I had tutors, but I liked the pool halls better than I did Latin and geometry."

When he was seventeen Benton carried a rod for a surveyor over the lead and zinc fields of the booming Joplin district. He found a place as a cartoonist on a Joplin newspaper; he stayed at a military school near St. Louis until the end of the football season, and went on to art school in Chicago. He became interested in painting—to the despair of his father, who thought of painters as the "scented dudes" he had known in Washington society. In 1908 Benton went to Paris and for four years was in close contact with the Impressionists and the Pointillists, and saw the "modern movement" come into being. He was affected by it, naturally, but during his stay did not "begin to learn to draw." In 1913 young Benton became a resident of New York. During the war he served in the Navy.

"Life in the Navy," he says, "and the interest it engendered in actual 'things' and 'happenings,' together with the separation it enforced from studio life, marked a turn in the character of my work. My art and my life had been distinct things; my art had dealt with abstractions and eclecticism; it did not represent me but a series of overlaid notions. In 1919 I returned definitely to my old interest in American historical subject matter. This was a good deal of a revolution, for the subject picture was completely taboo among the modernists with whom I was affiliated. But I was tired of a meaningless art, and the values that accompanied notions of a pure and subjectless art had been lost during war days.

"Little by little I began to concentrate on smaller pictures of America today, and out of this another grand scale notion grew—an interpretation of my own direct experience of the contrasts of American life. I realized that the supposed and much-harped-upon standardization of America was merely a formula which bore only a surface relation to fact. My experience had brought out infinite varieties of ways of living and doing which the formula did not fit. I wanted to make a great picture of the reality.

"The New School of Social Research offered the opportunity for the picture I had in mind. Last June, after six weeks of planning a general order, I started work. . . . Every detail of

[Continued back on page 28]



The South—Rice Threshing; Small Farmer with Disk Harrow; Cotton; River Traffic; Sugar Cane. Copyright by New School of Social Research.



Steel—Tapping a Blast Furnace; Pouring Molds; Bessemer Converter (in background). Copyright by New School of Social Research.

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